SYLVIA

BALLET en 3 ACTES

PARTITION POUR PIANO

à

QUATRE MAINS

LÉO DELIBES

PRIX NET : 15f

LÉO DELIBES

TROIS PARTITIONS

POUR PIANO

A QUATRE MAINS

1

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Ballet en trois Actes

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Réduction concertante d'après l'Orchestre

PAR

RENAUD DE VILBAC

PARIS

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SYLVIA

Ballet en 3 Actes et 5 Tableaux

Musique de

LÉO DELIBES

Partition pour Piano à 4 mains

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RUE VIVIENNE

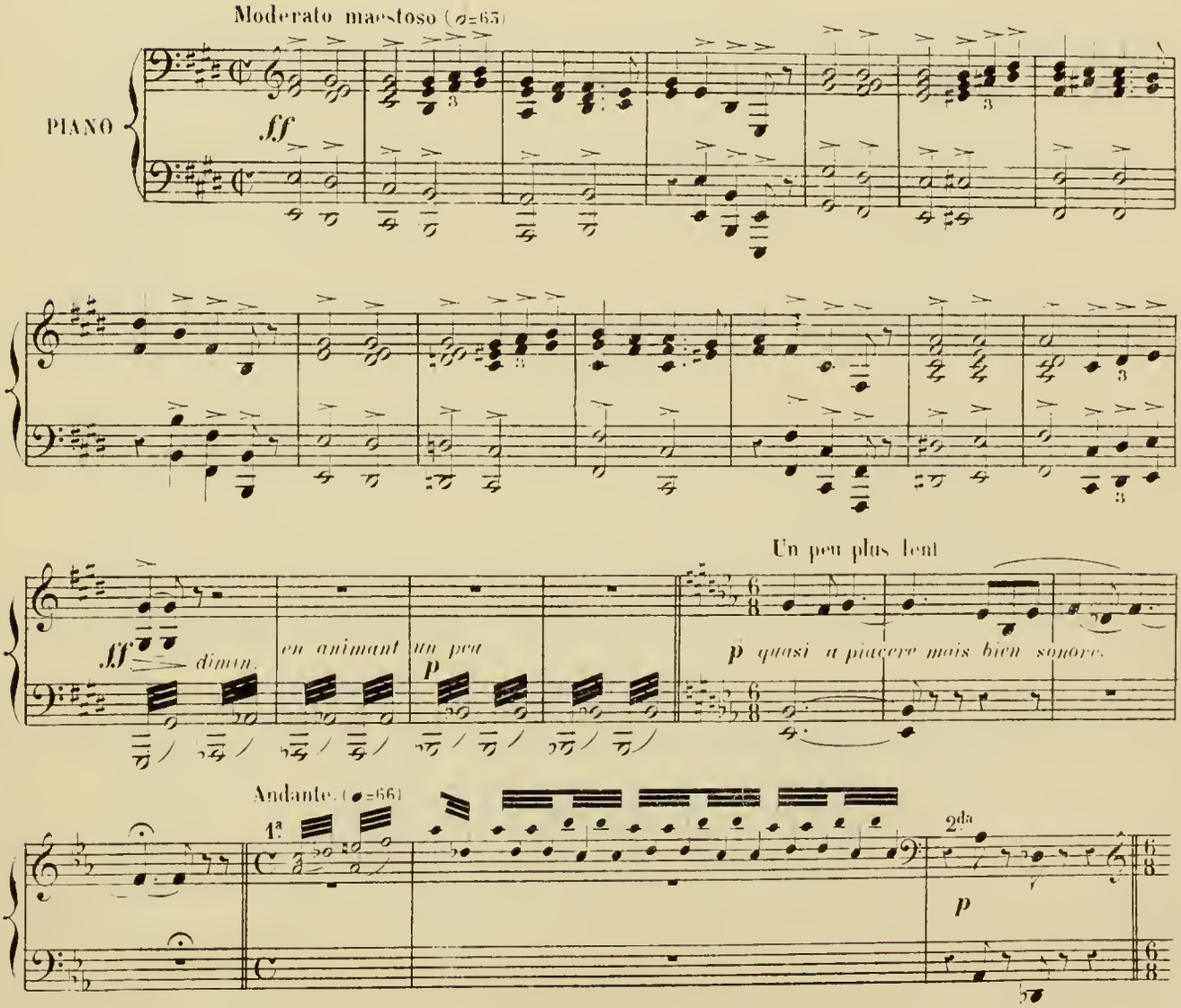
SYLVIA

BALLET
de
LÉO DELIBES

RÉDUCTION POUR PIANO À 4 MAINS — **RÉDUCTION** (d'après l'Orchestre) par **R. DE VILBAC**

SECONDA.

PRÉLUDE



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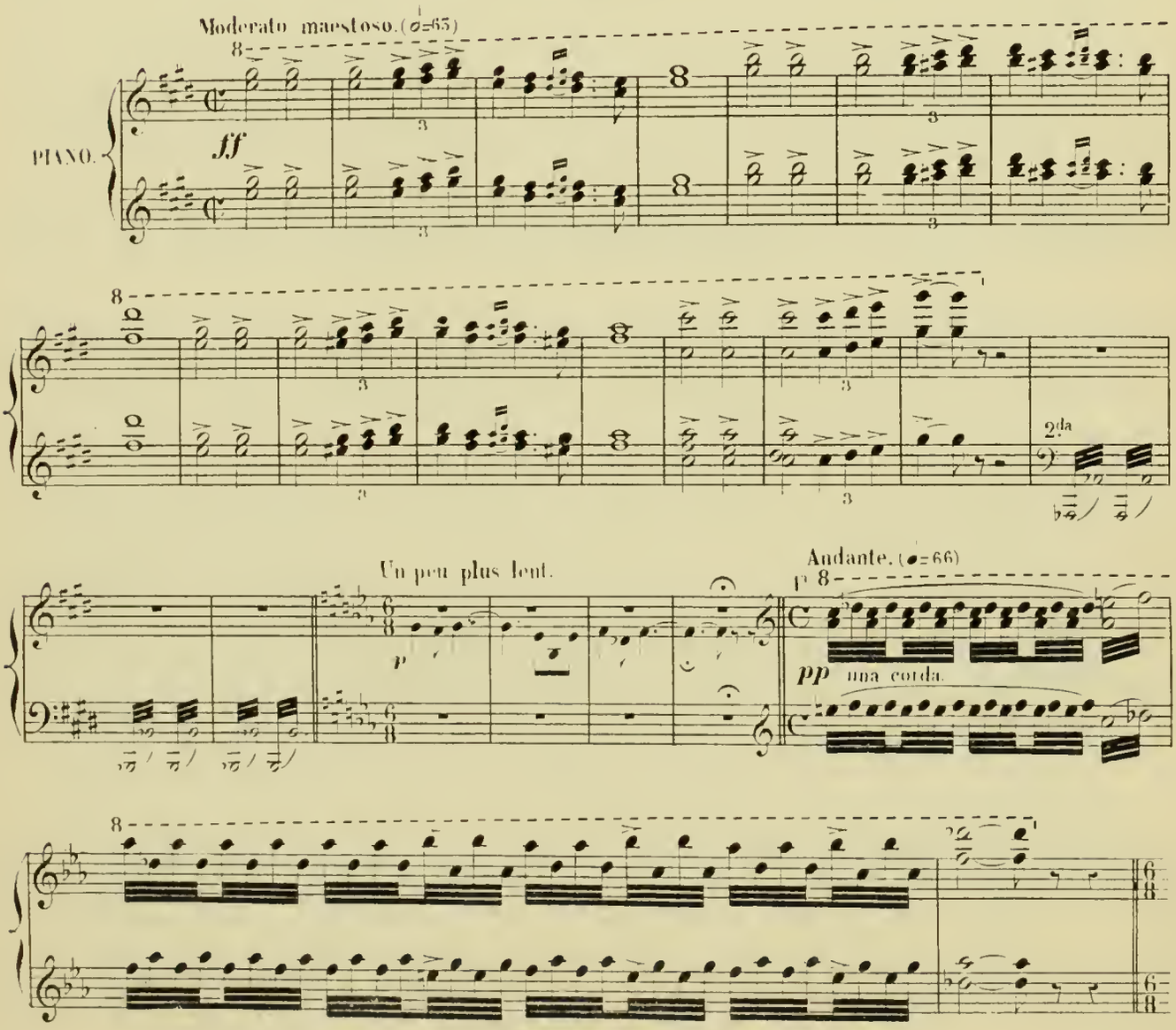
SYLVIA

BALLET
de
LÉO DELIBES

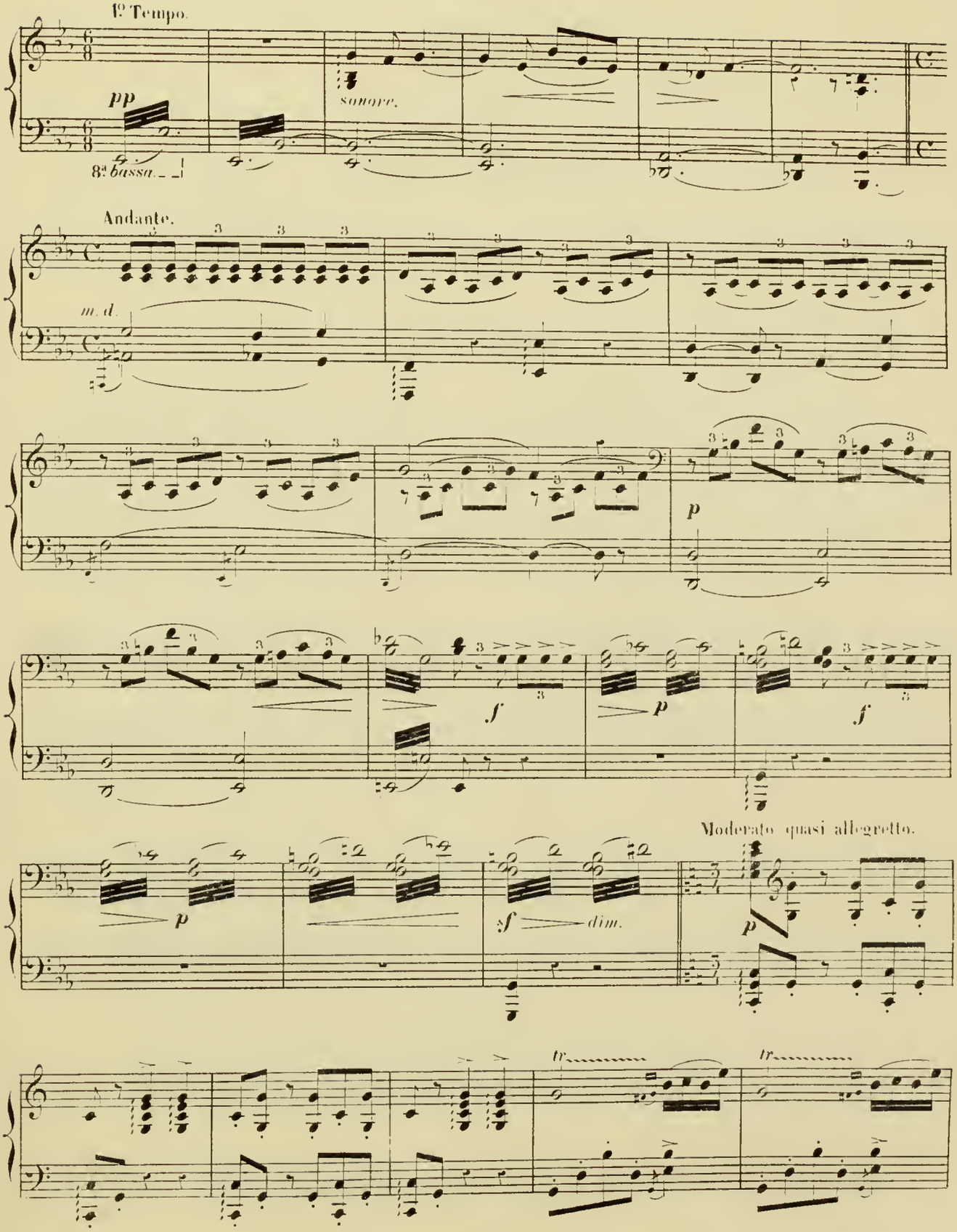
RÉDUCTION POUR PIANO À 4 MAINS — **RÉDUCTION** (d'après l'Orchestre) par **R. DE VILBAC.**

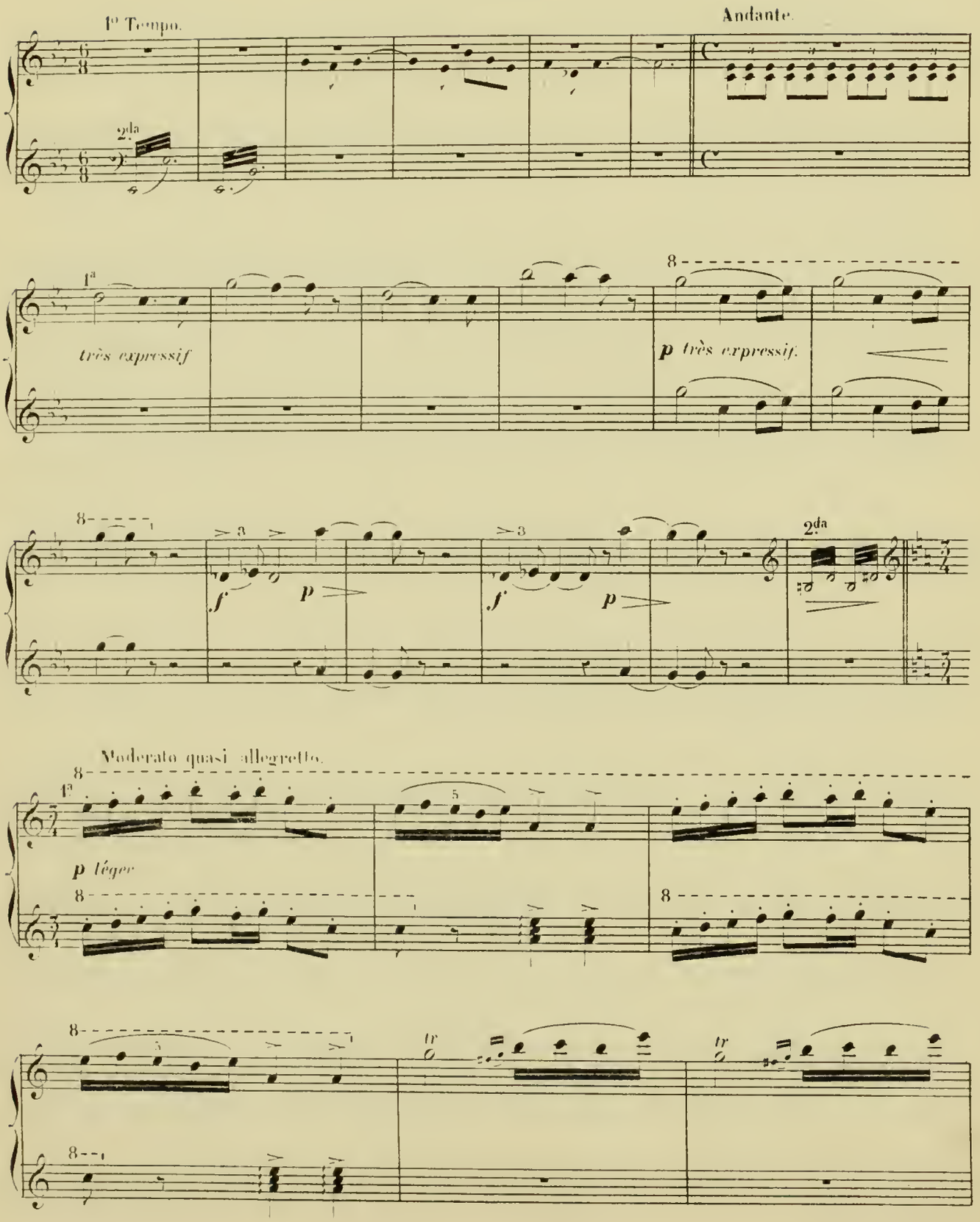
PRIMA.

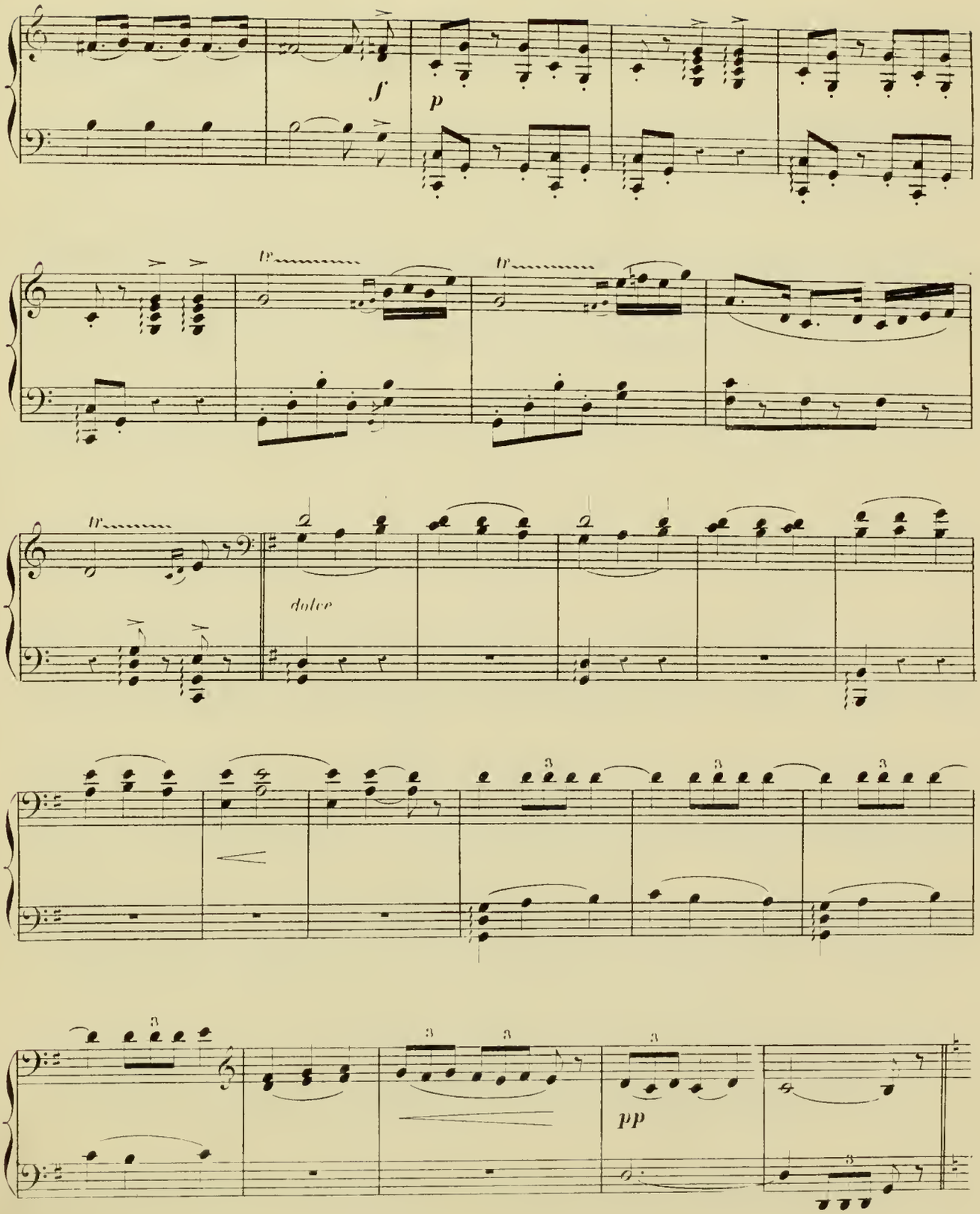
PRÉLUDE

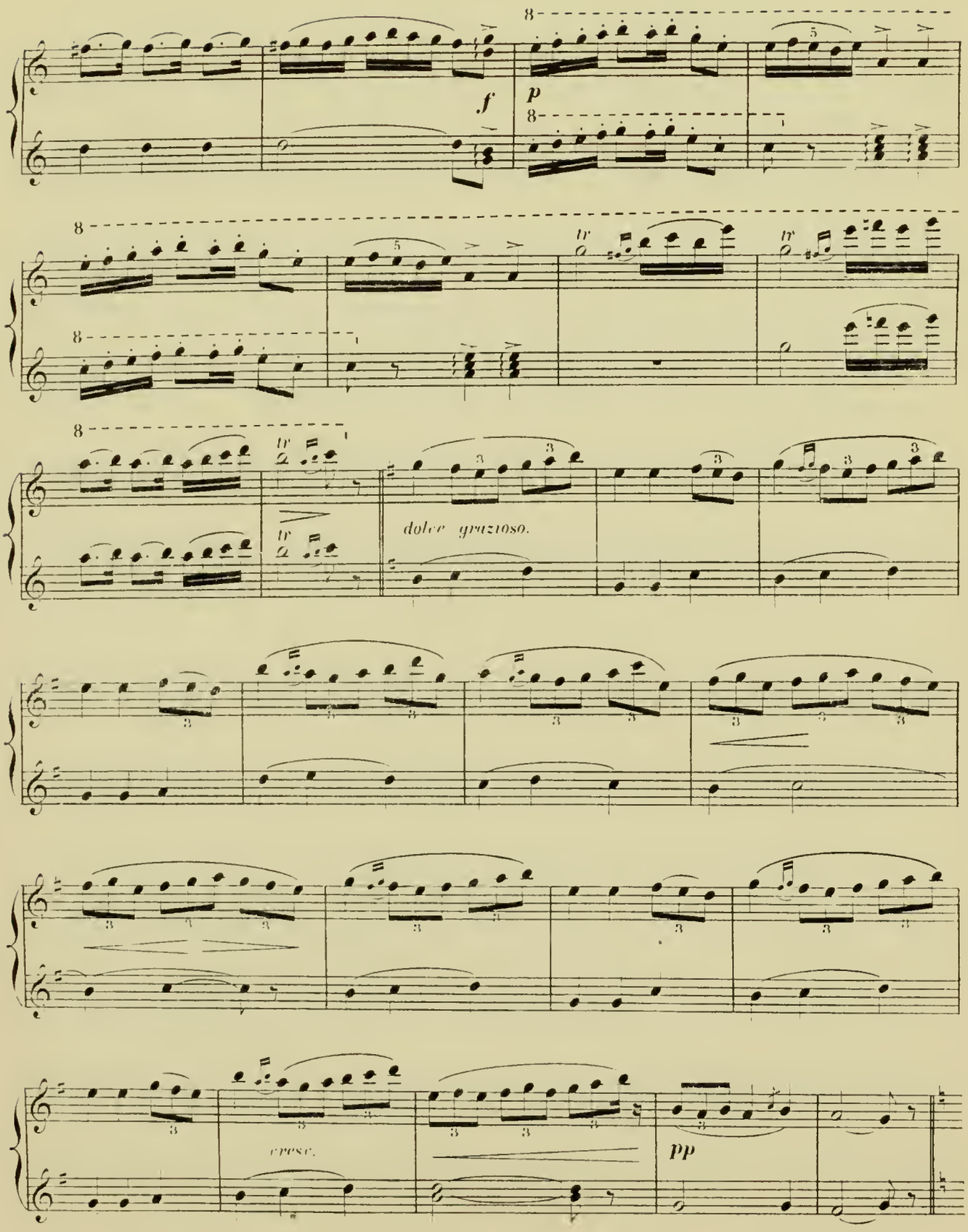


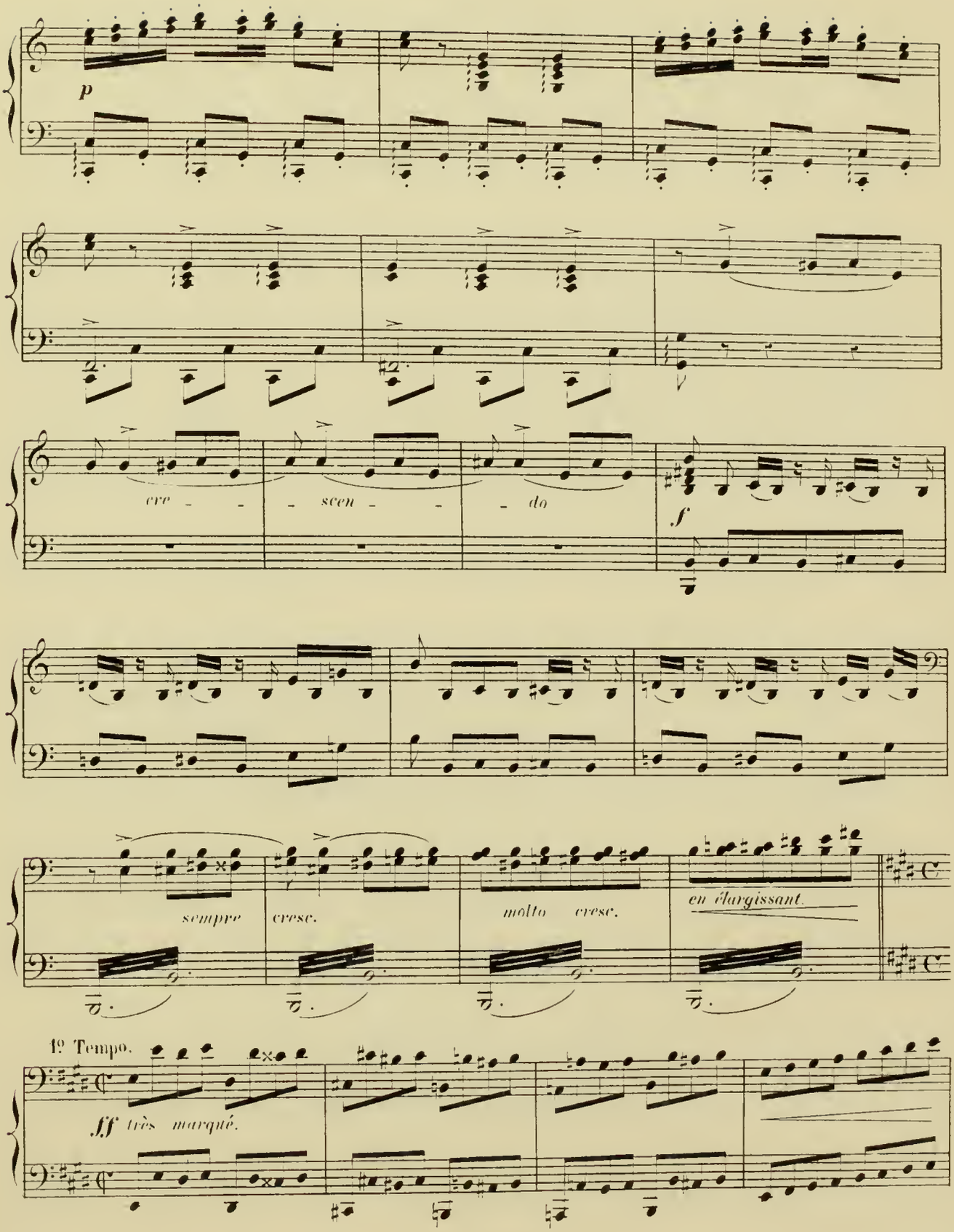
Paris, AU MENESTREL, 2bis, rue Vivienne. H. 7887. Henri HEUGEL, Éditeur.

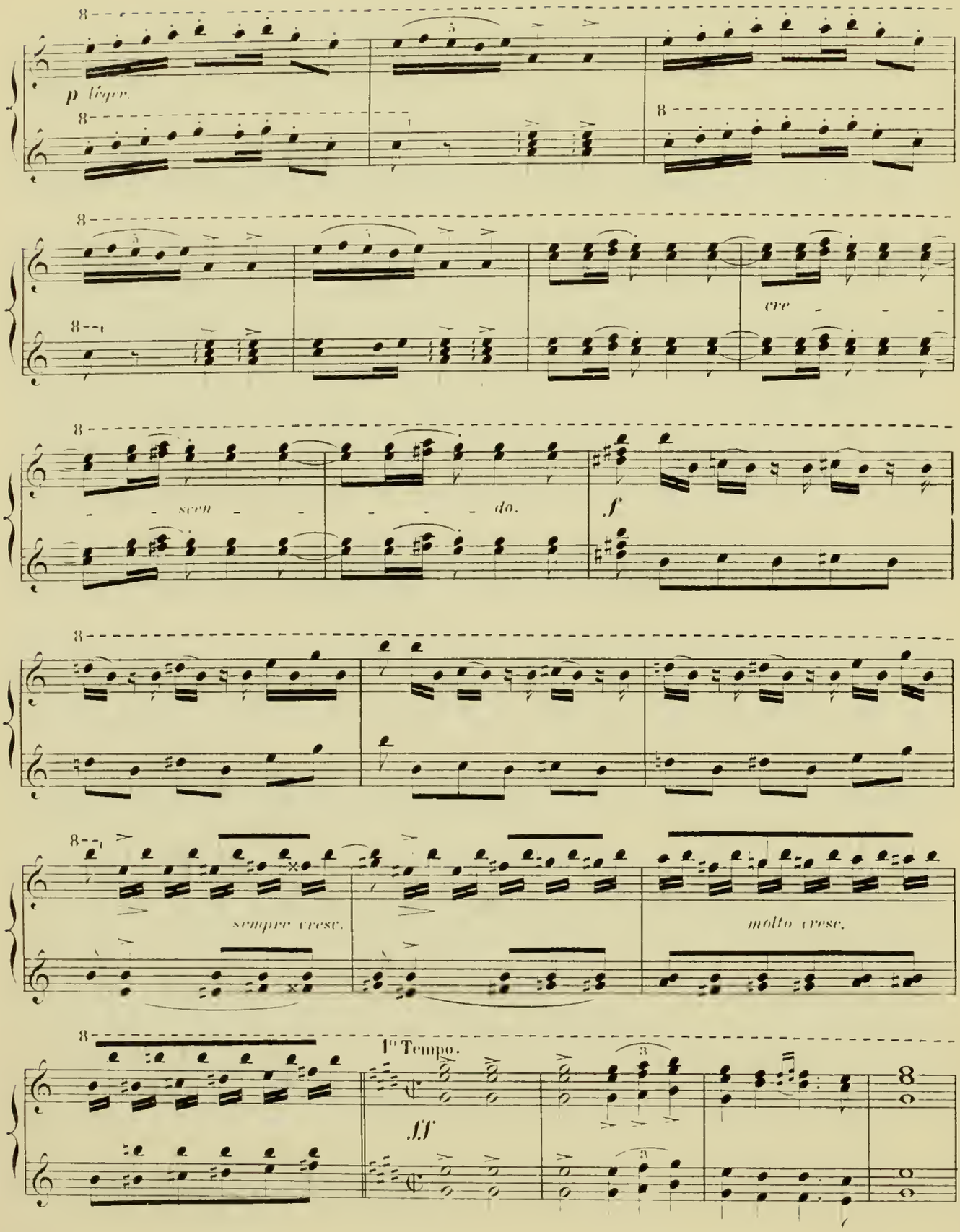

1º Tempo.
pp
sonore.
8va bassa.
Andante.
m. d.
p
sf
p
f
Moderato quasi allegretto.
p
sf
dim.
p
tr
tr

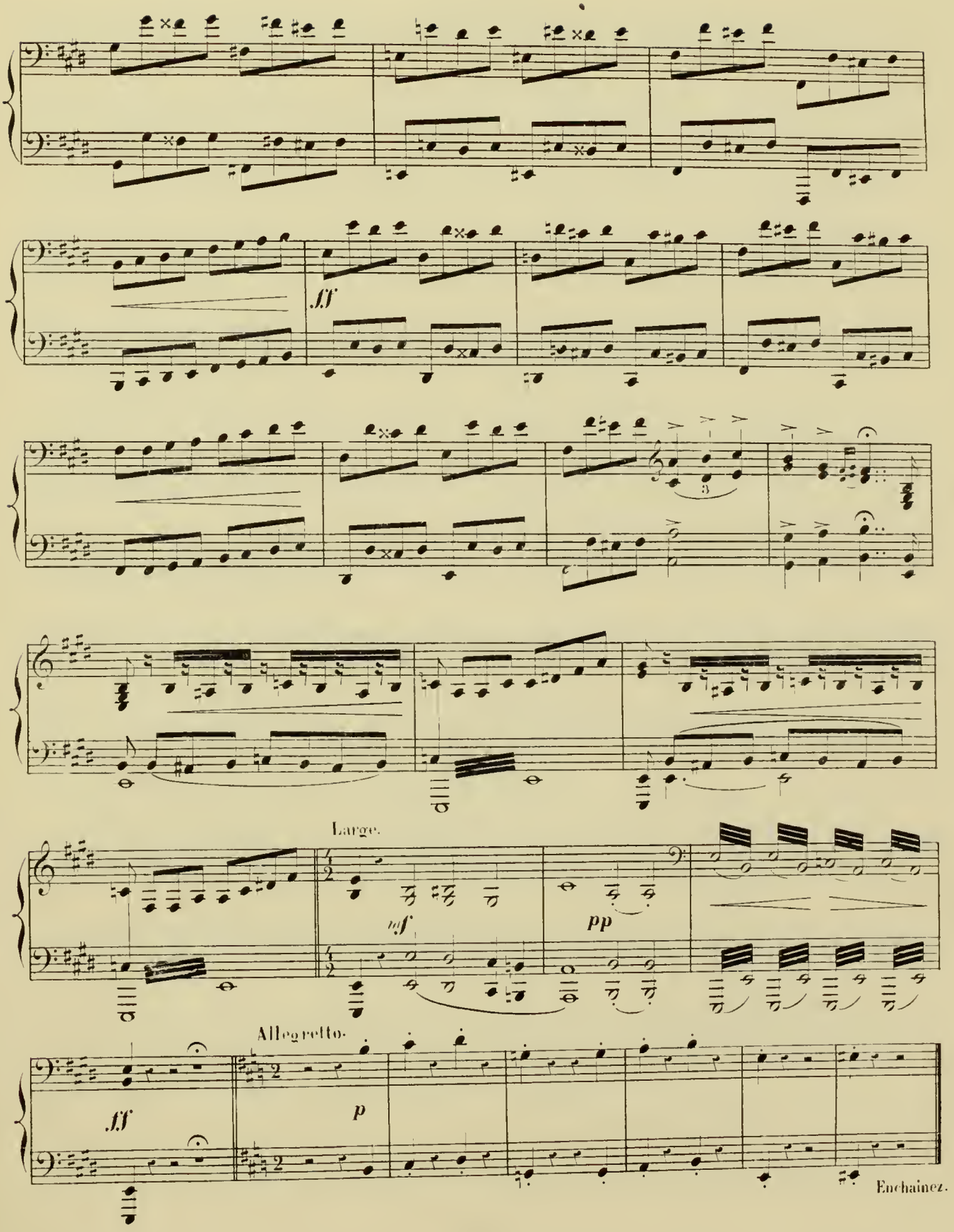

1° Tempo.
Andante.
2da
1a
très expressif
8
p très expressif.
8
f
p
f
p
2da
Moderato quasi allegretto.
8
1a
p léger
8
8
8
8
tr
tr

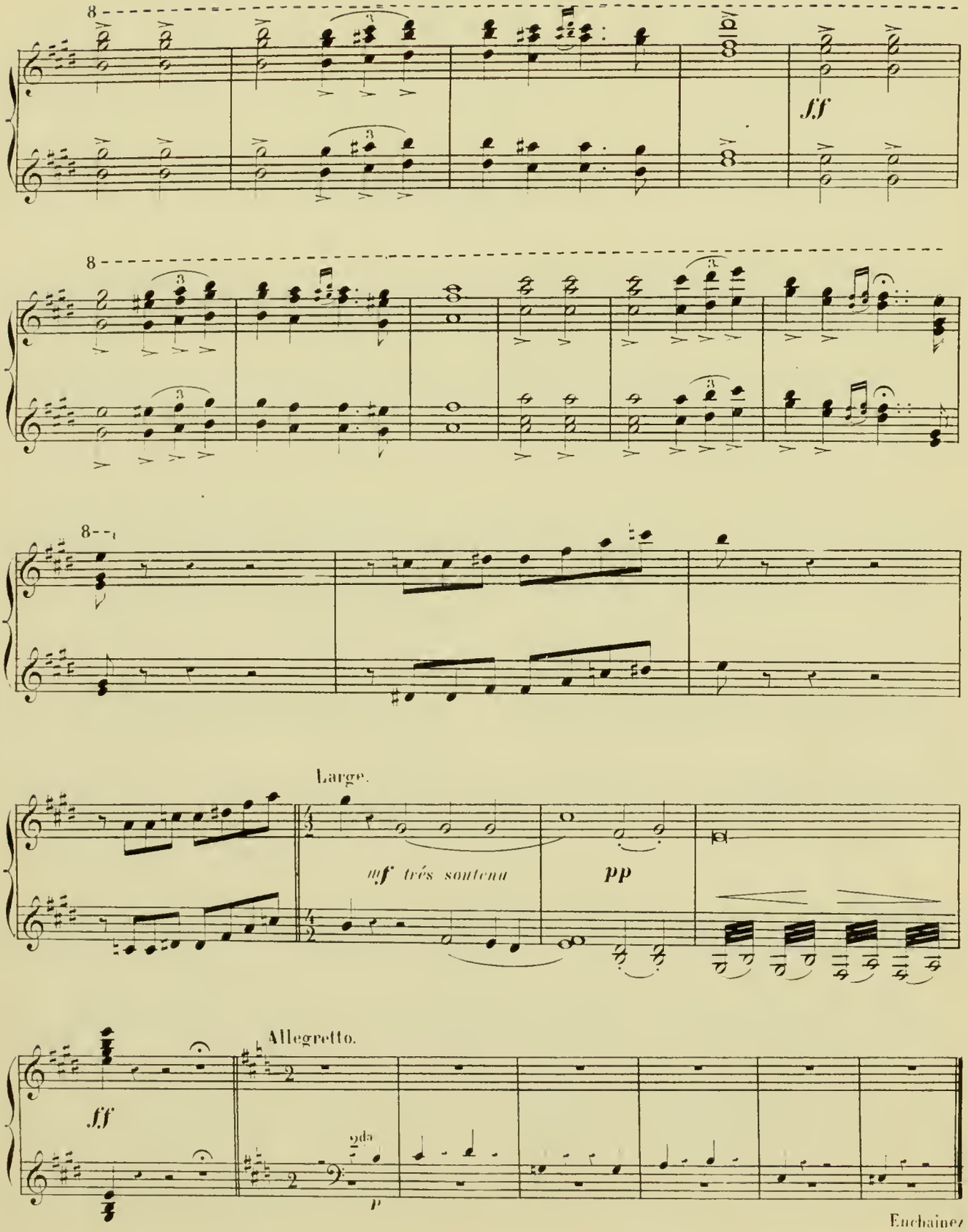

f
p
tr
tr
tr
dolce
3
3
3
3
3
3
pp


8
f
p
8
8
8
tr
tr
8
tr
tr
dolce grazioso.
cresc.
pp


p
cre - - - scen - - - do
f
sempre cresc.
molto cresc.
en élargissant.
1º Tempo.
ff très marqué.


p léger.
cre - - -
- - scen - - - - - do.
f
sempre cresc.
molto cresc.
1° Tempo.
ff


fff
Large.
mf
pp
Allegretto.
fff
p
Enchainez.



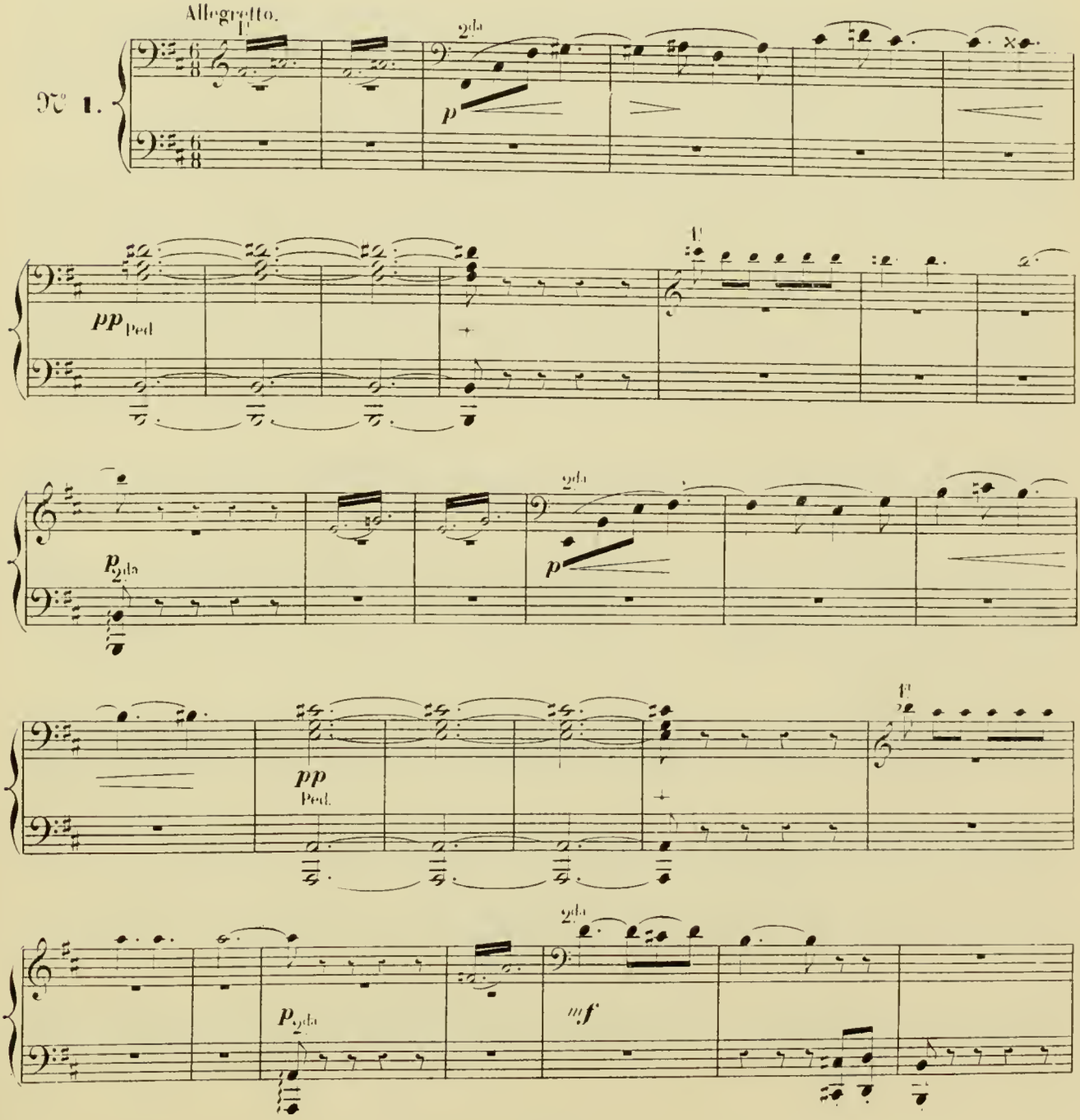
Enchainez

ACTE I.

(Un bois sacré. Au fond vers la gauche un petit hémicycle en marbre avec la statue de l'Amour; clair de lune.

FAUNES ET DRYADES

SCHERZO.



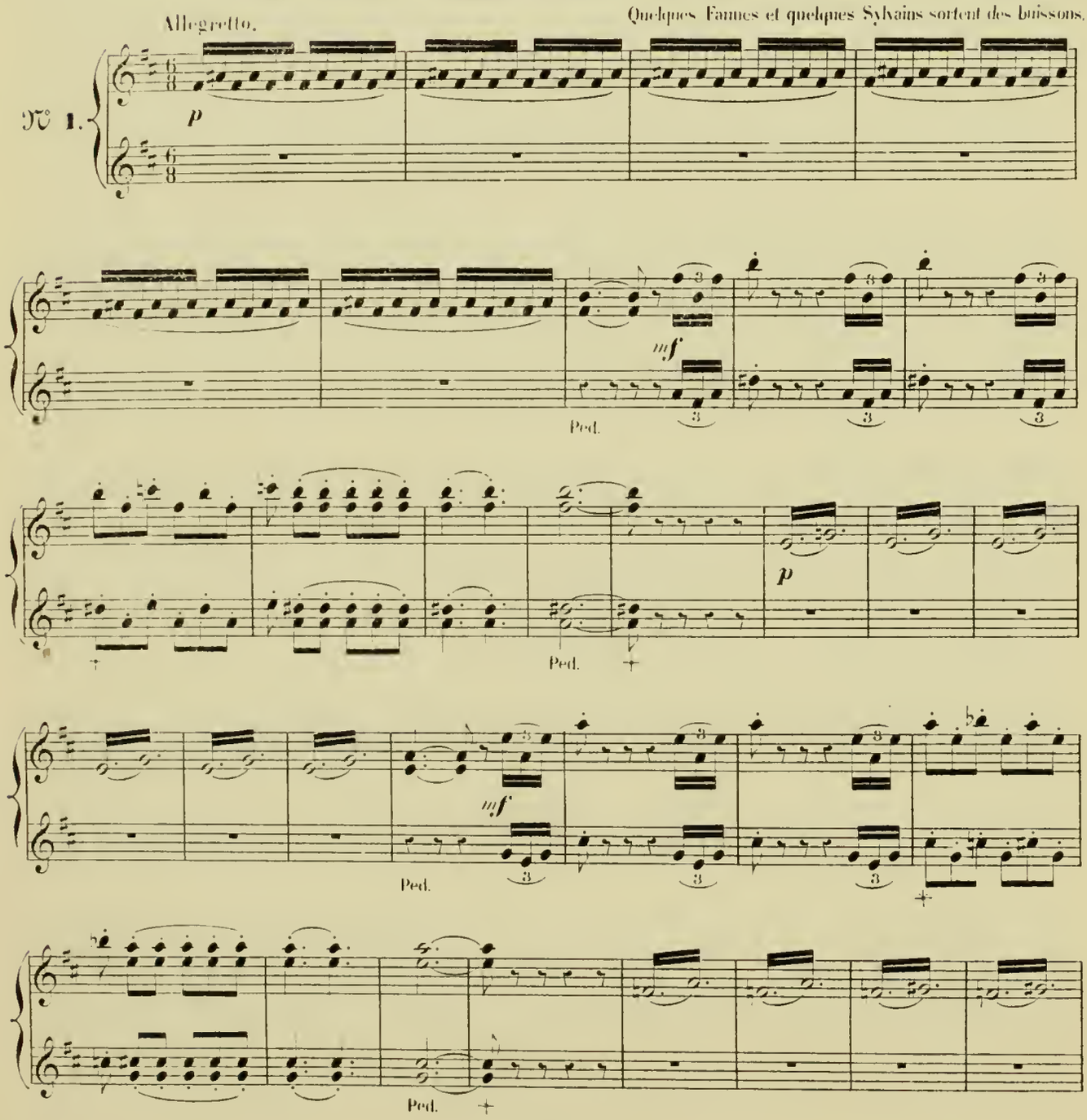
ACTE I.

(Un bois sacré. Au fond vers la gauche un petit hémicycle en marbre avec la statue de l'Amour; clair de lune.)

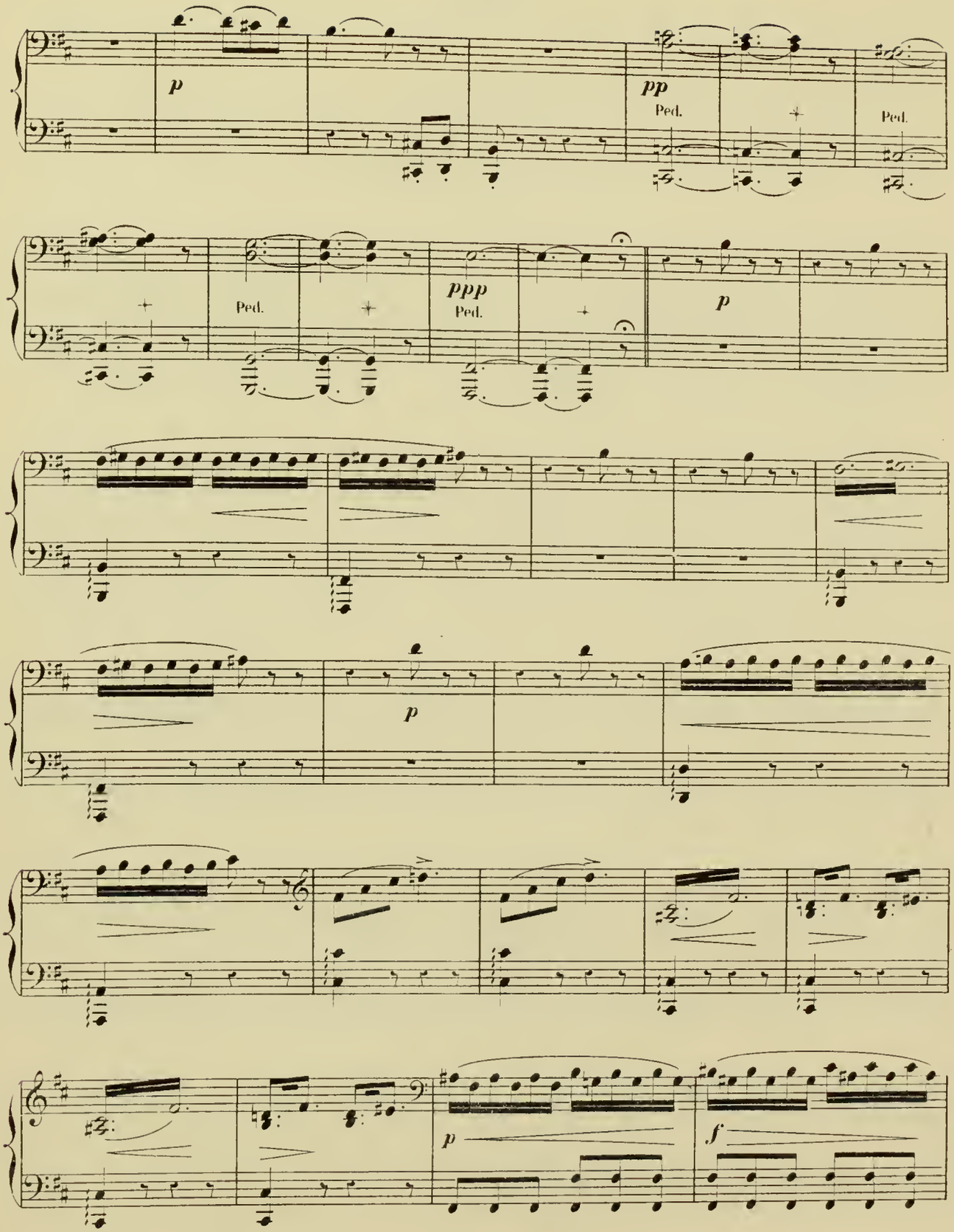
FAUNES ET DRYADES

SCHERZO.

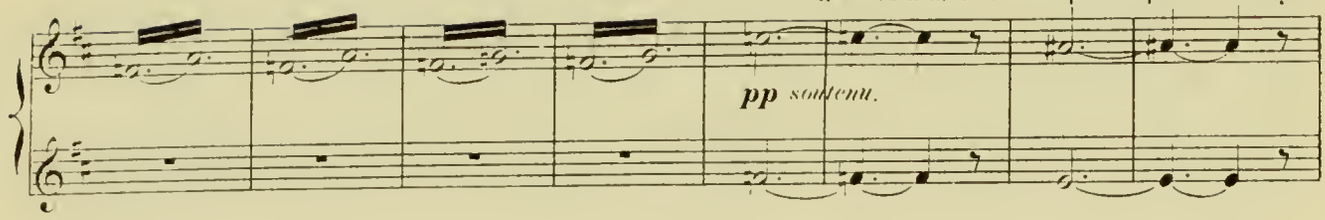
Allegretto. Quelques Faunes et quelques Sylvains sortent des buissons.



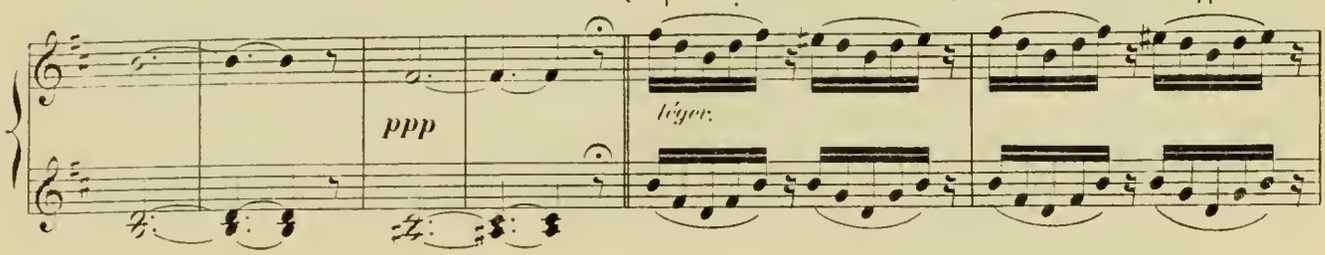
SECONDA.

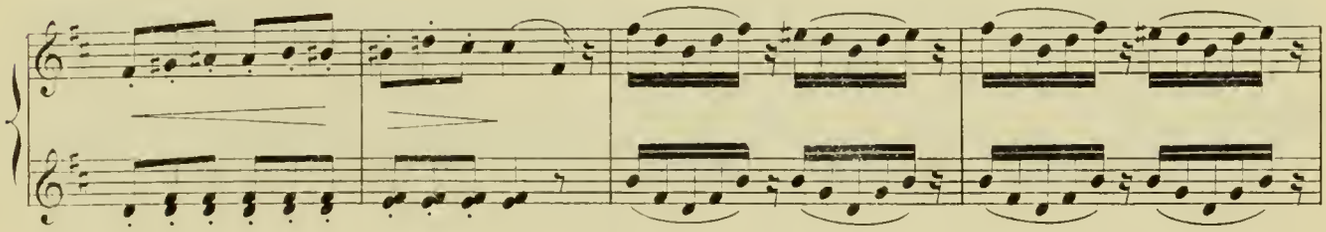


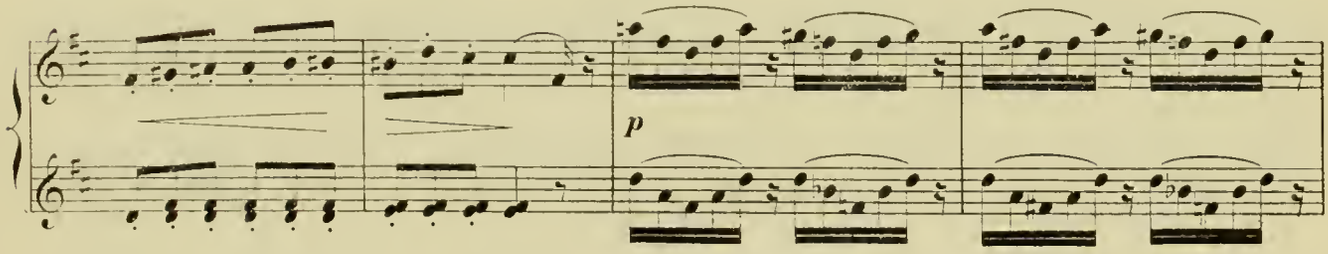
Ils se cachent de nouveau pour surprendre les Dryades

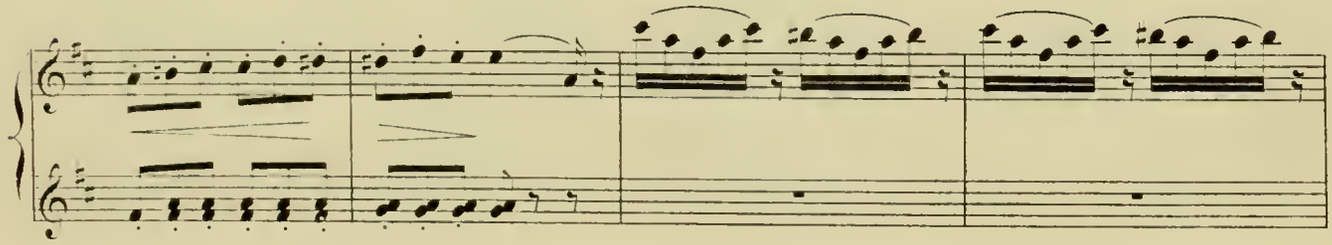


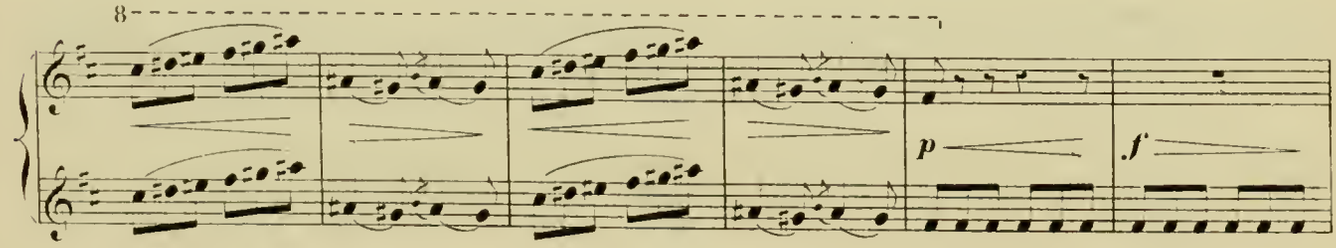
Quelques Dryades sortent des eaux, elles se cherchent et s'appellent.

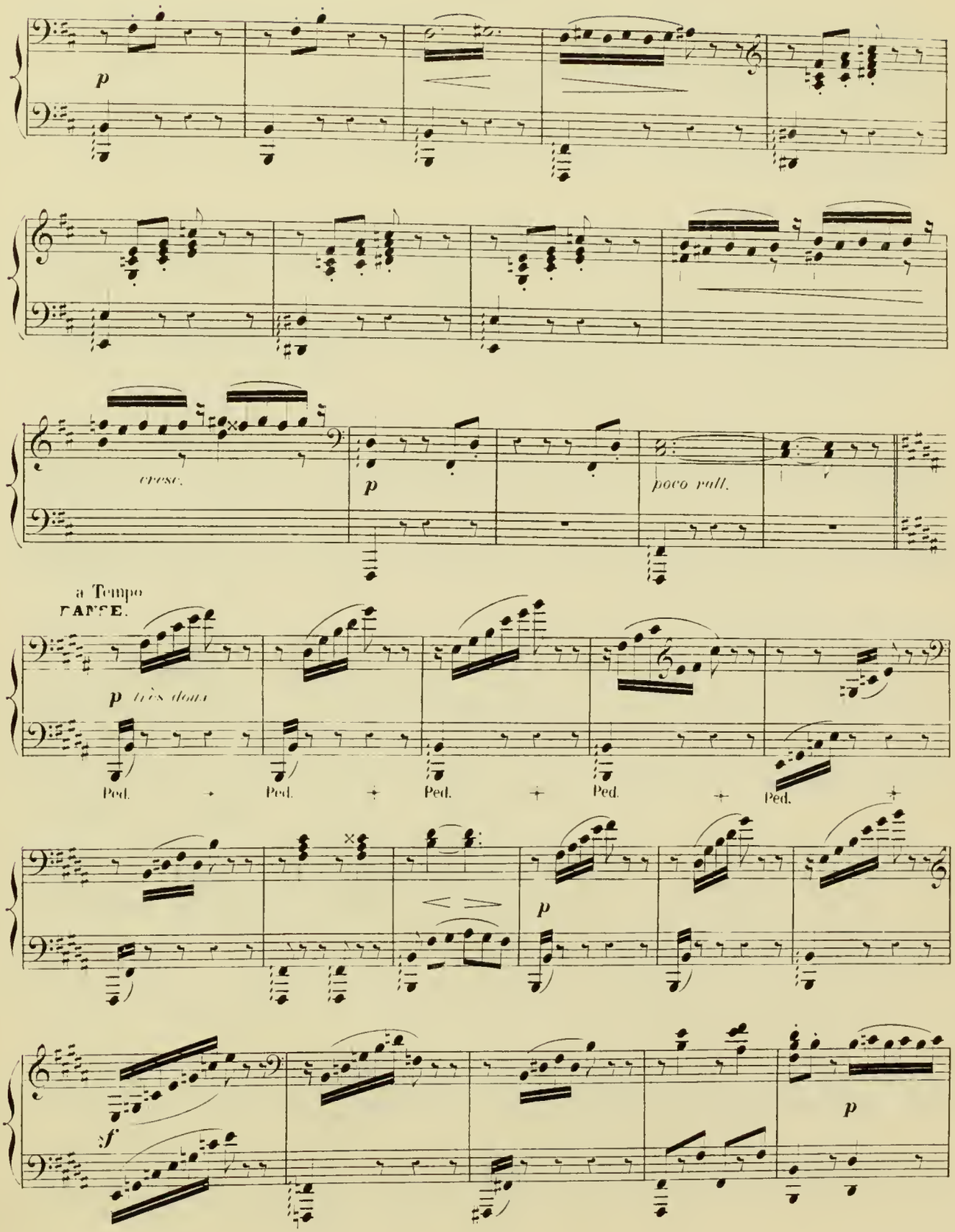


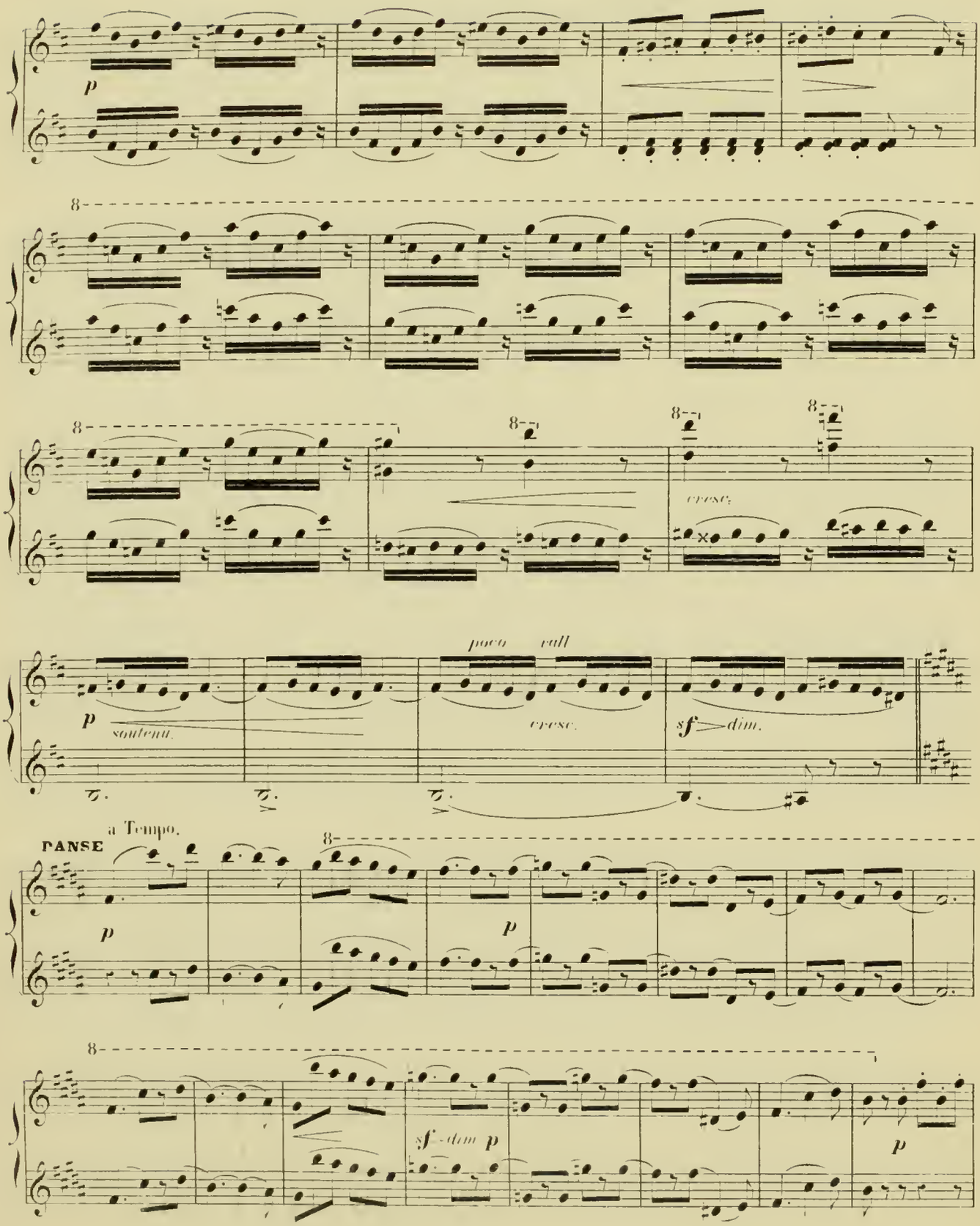


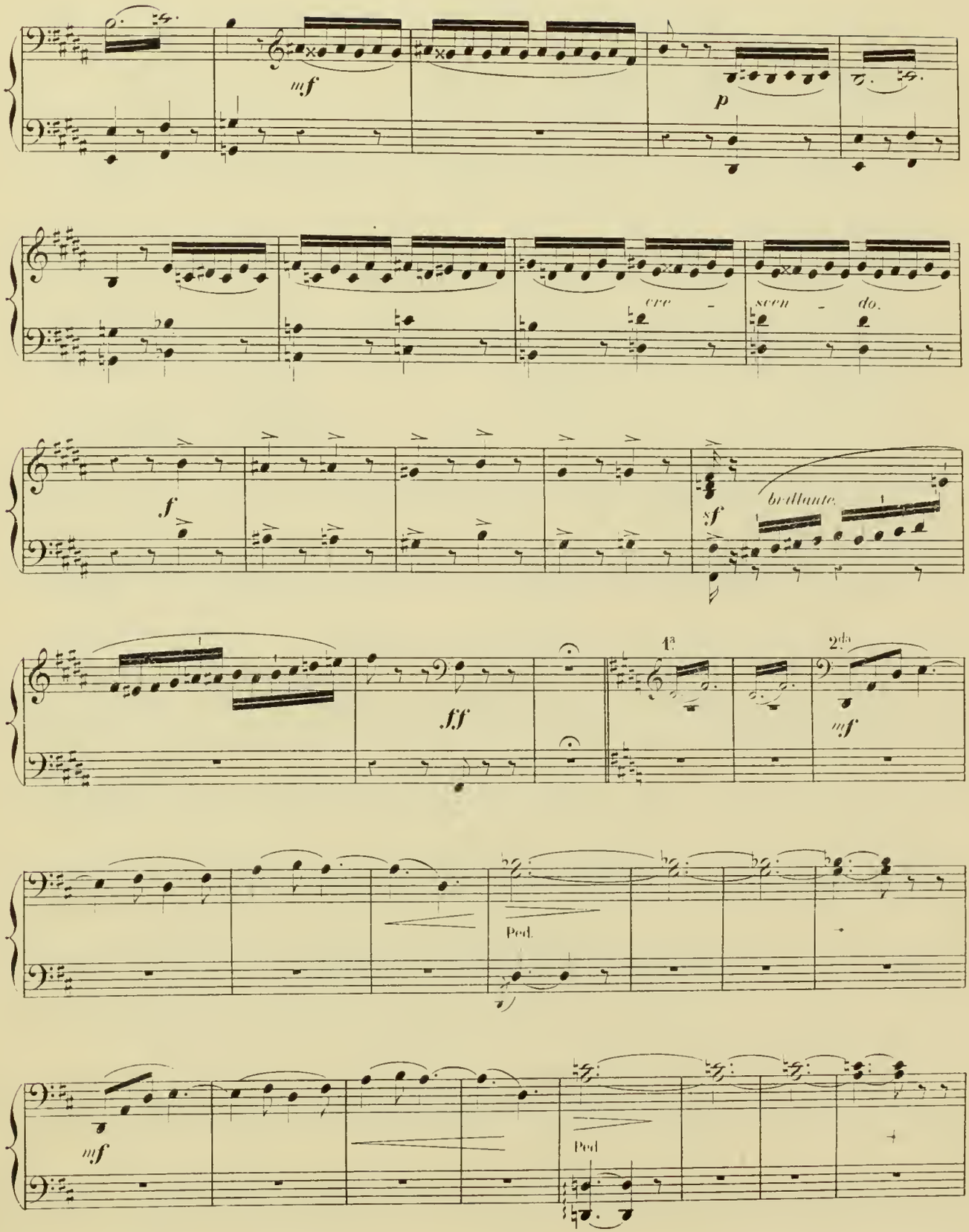


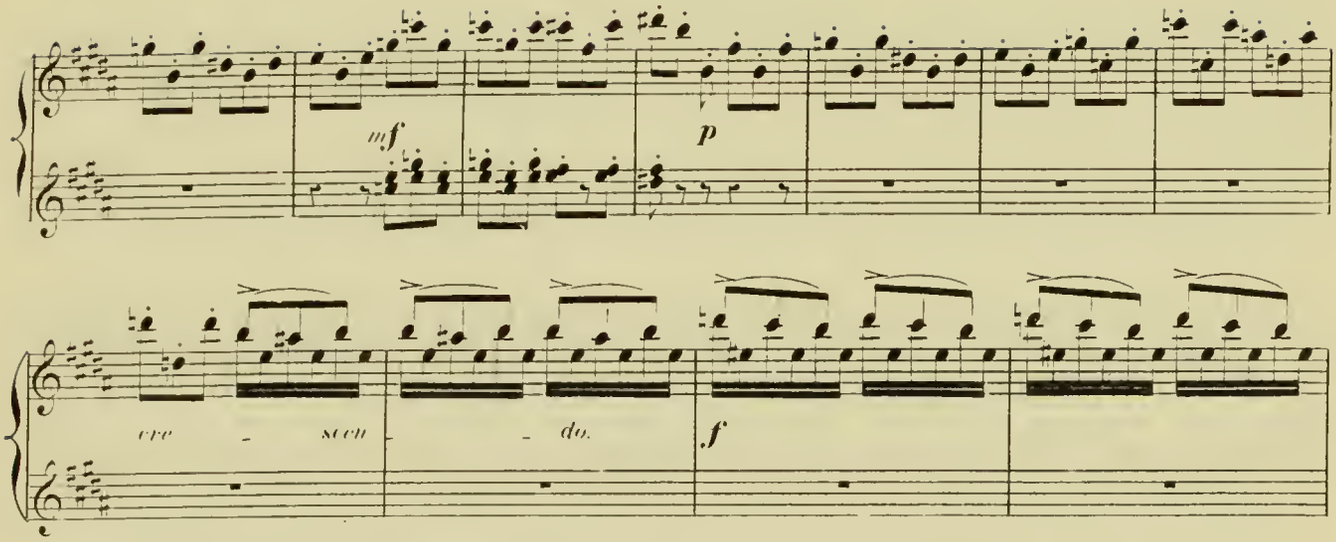




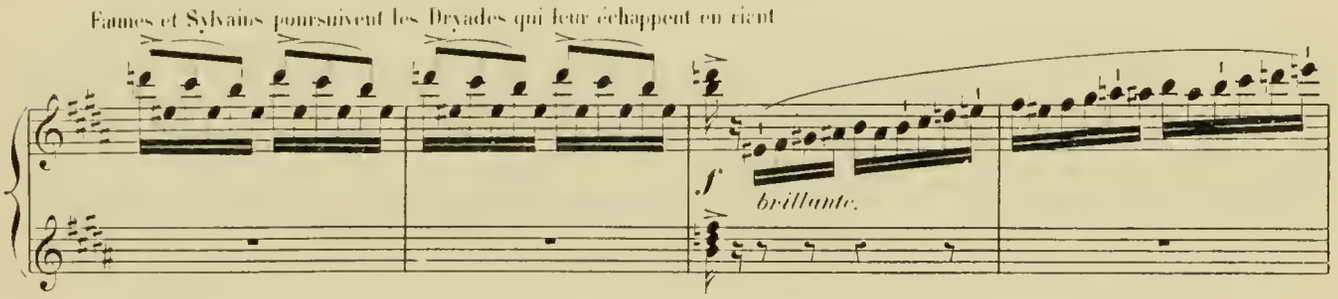

p
cresc.
p
poco rall.
a Tempo
DANSE.
p très doux
Ped.
Ped.
Ped.
Ped.
Ped.
p
f
p

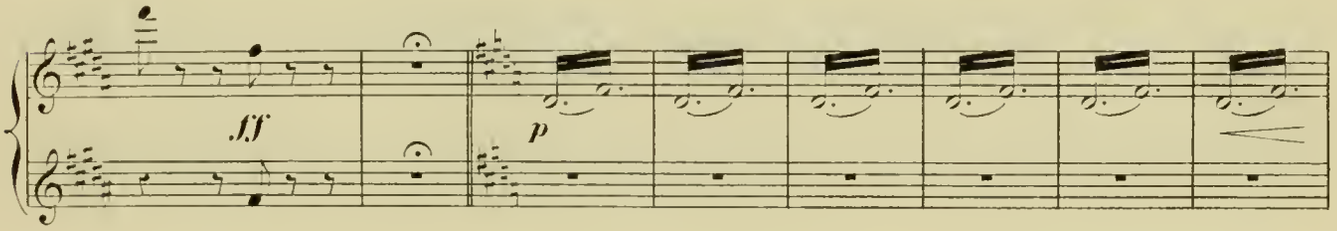

p
cresc.
poco rall
p
soutenu.
cresc.
sf dim.
a Tempo.
PANSE
p
p
sf dim p
p

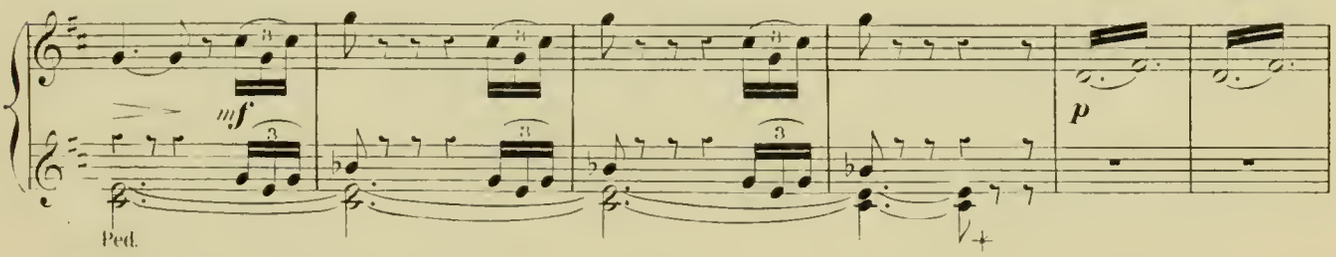

mf
p
cre - scen - do.
f
sf
brillante.
fff
1a
2da
mf
Ped.
mf
Ped.

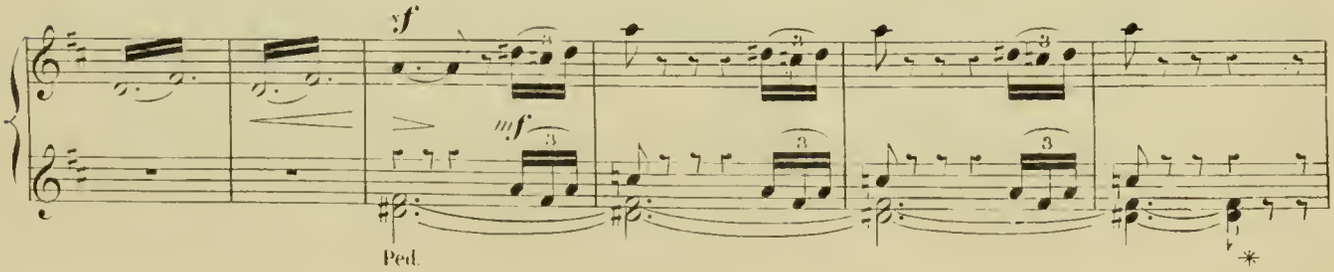


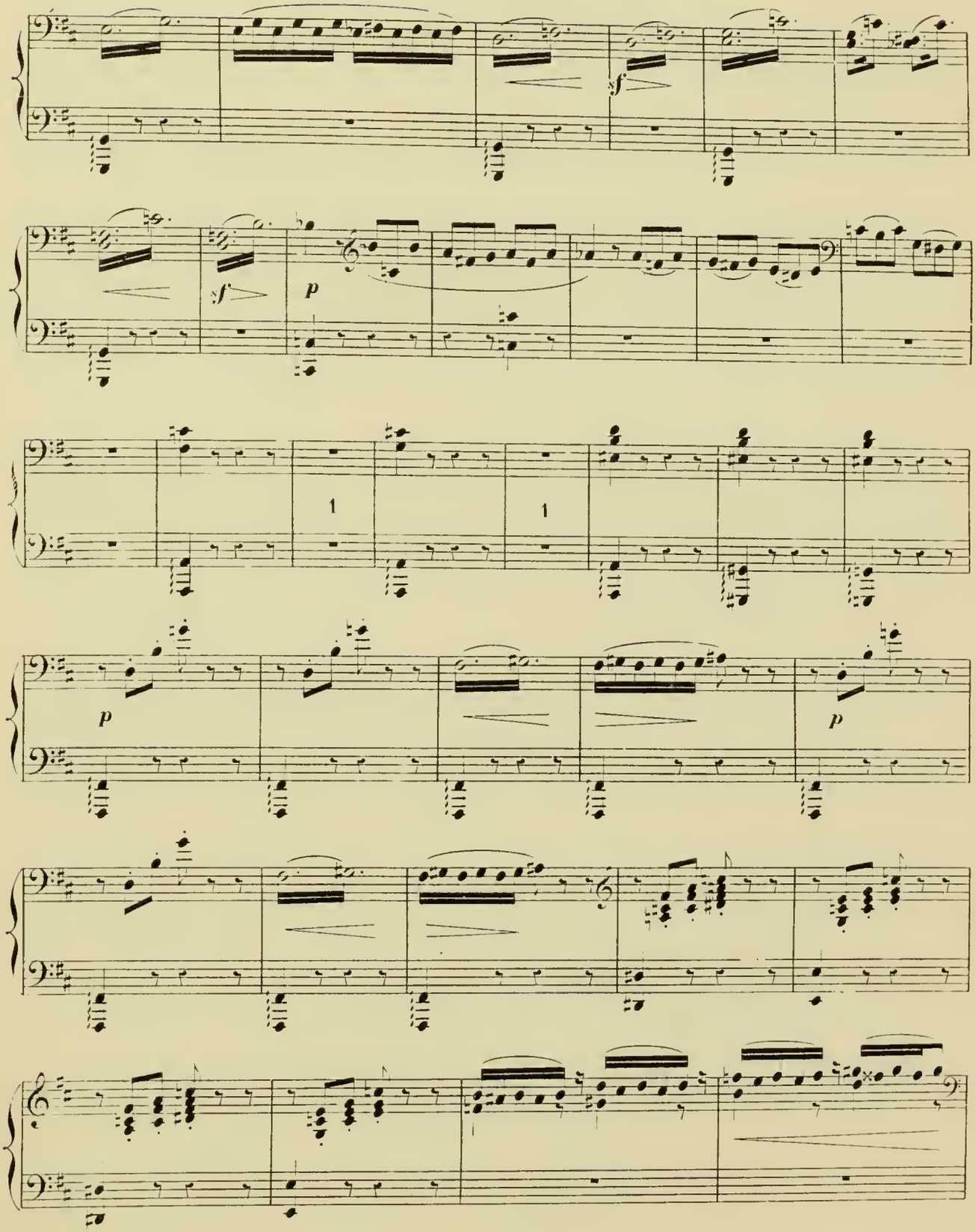
Femmes et Sylvains poursuivent les Dryades qui leur échappent en riant



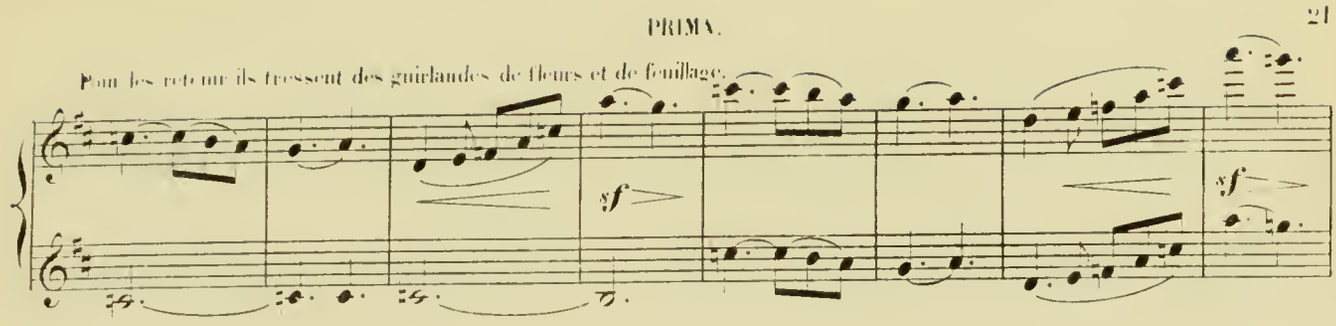




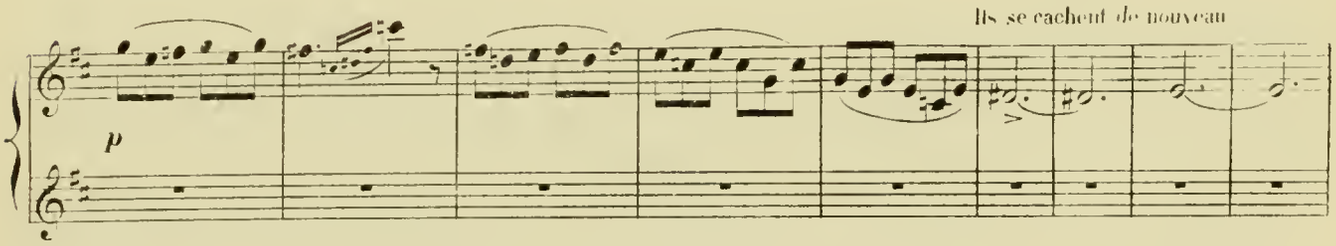



sf
sf
p
1
1
p
p

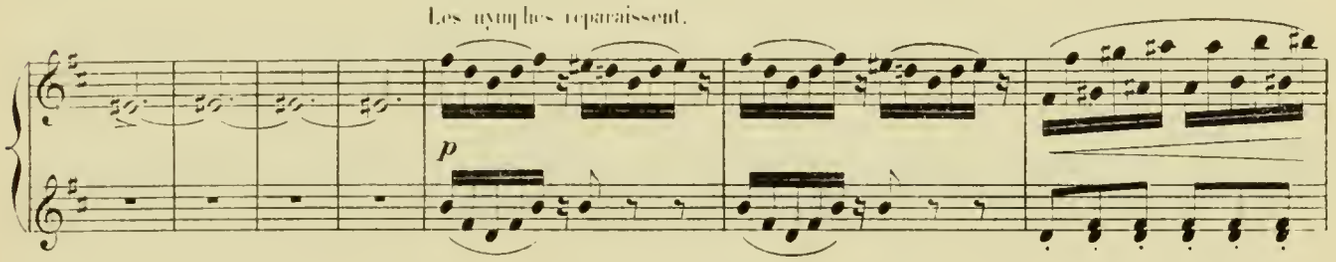
Pour le retour ils tressent des guirlandes de fleurs et de feuillage.

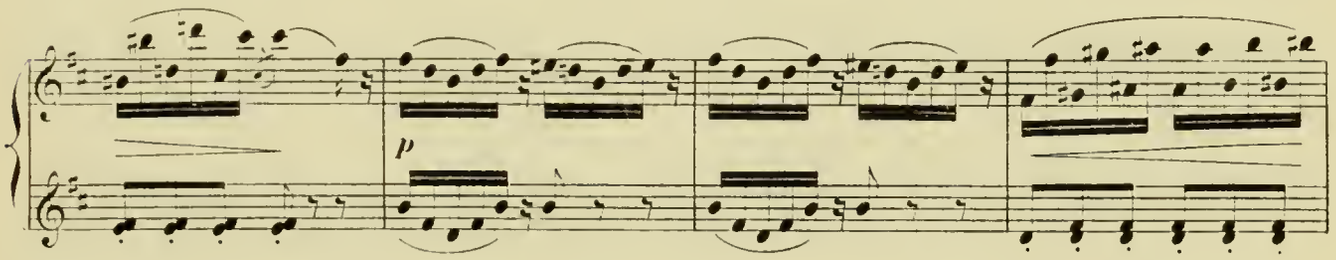


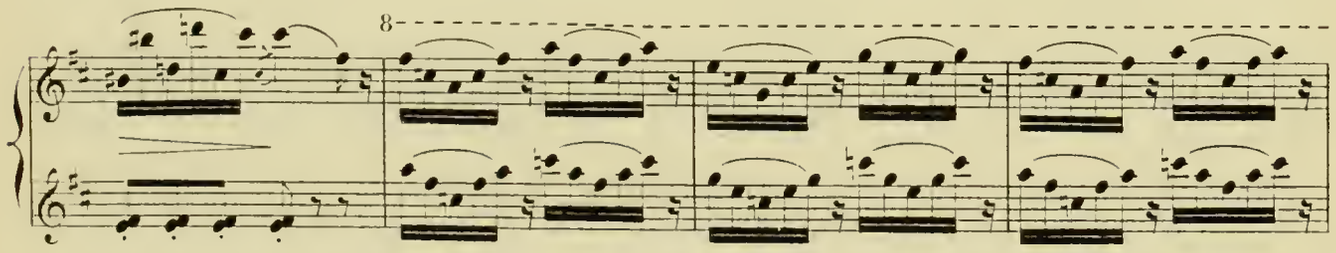
Ils se cachent de nouveau

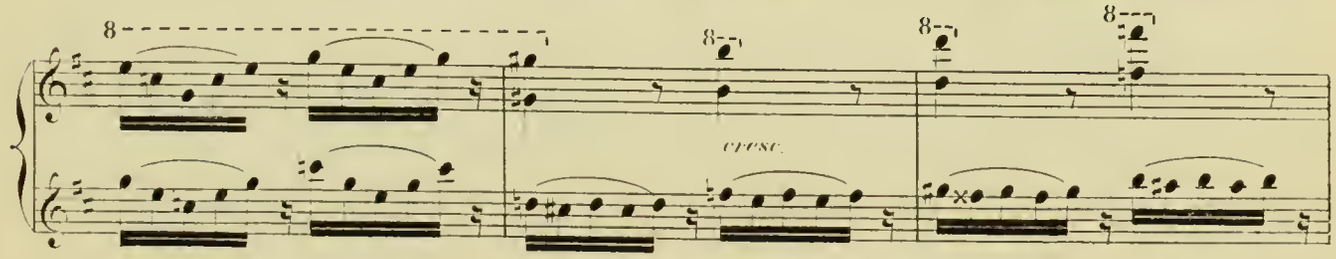


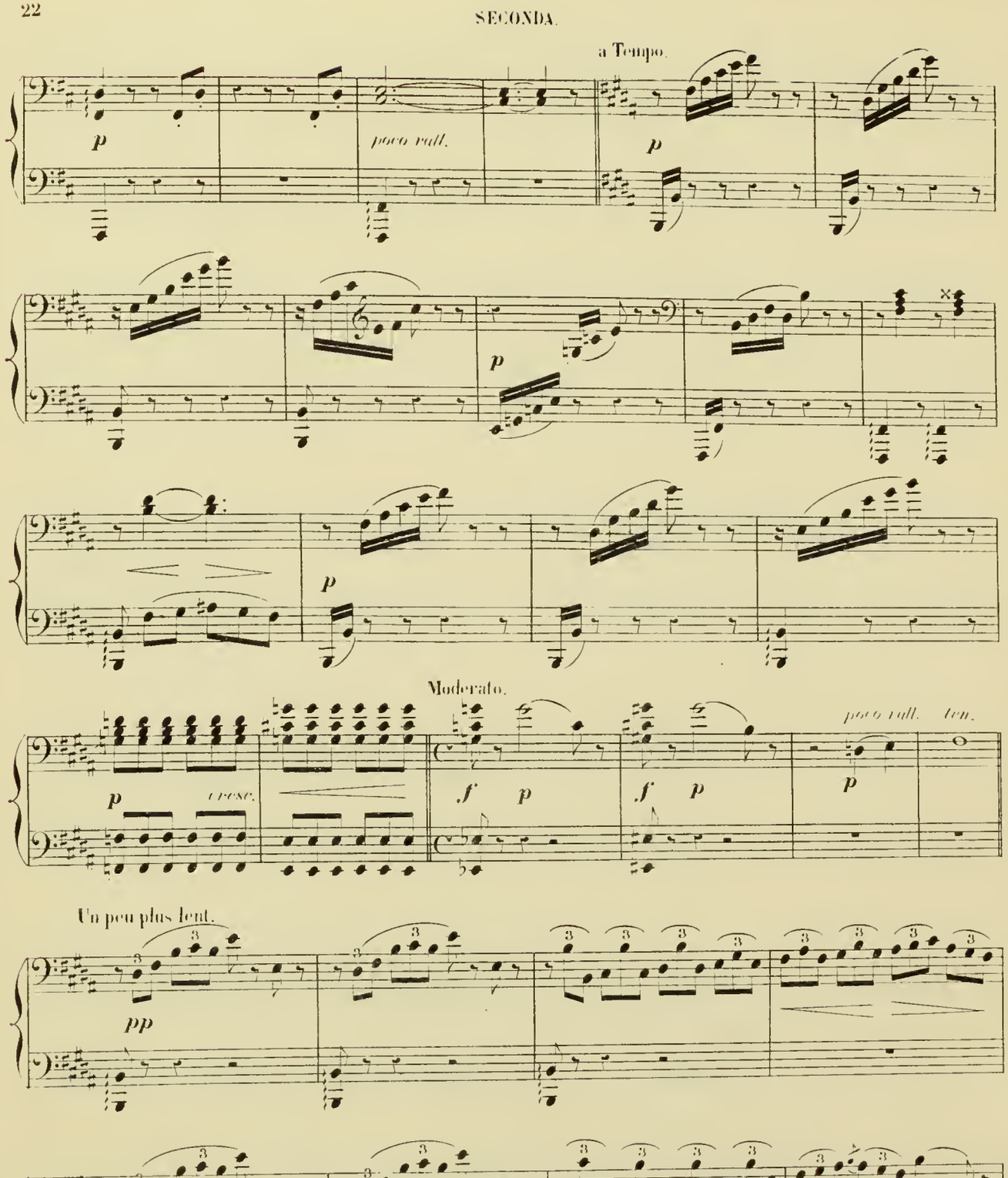
Les nymphes reparaissent.

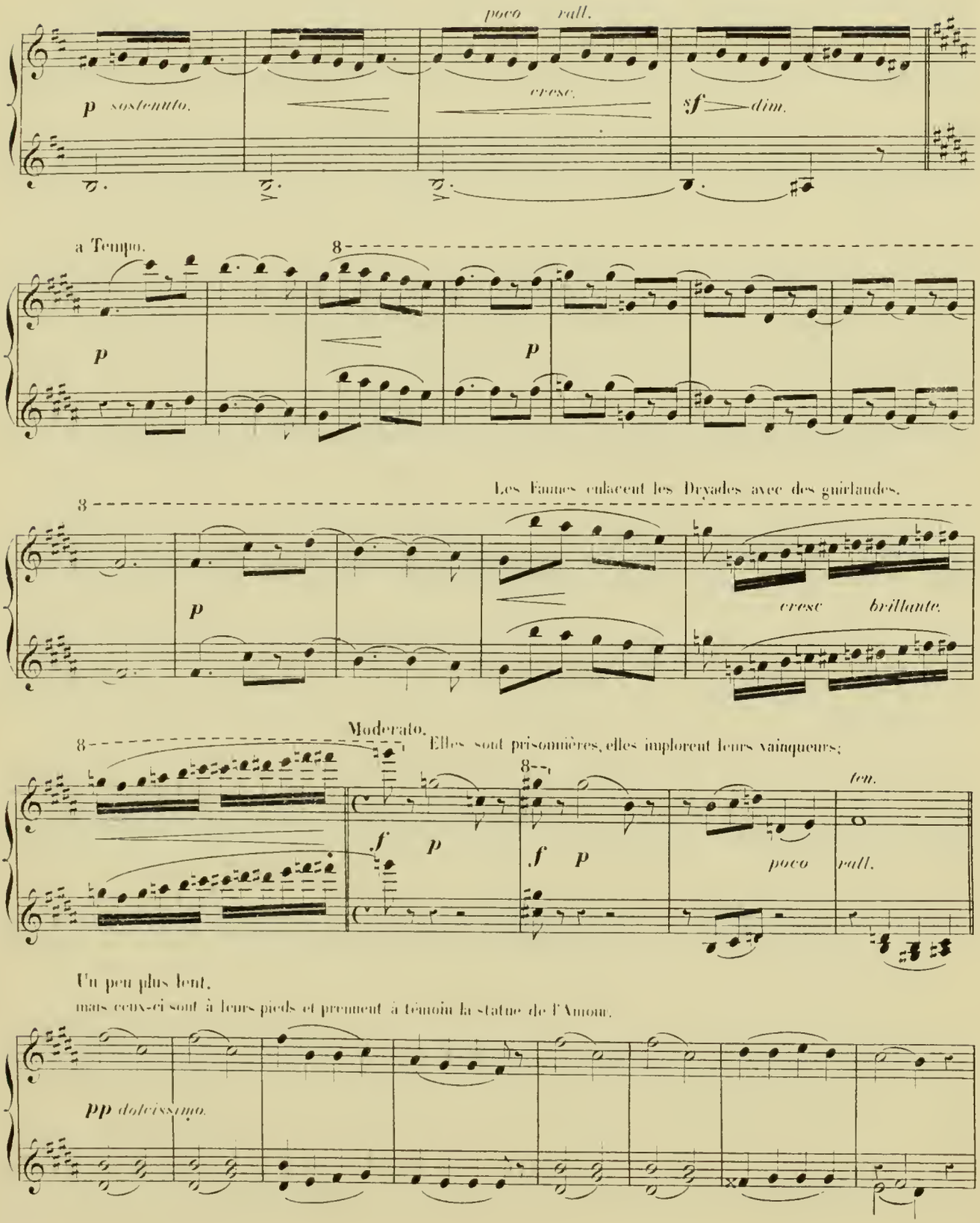


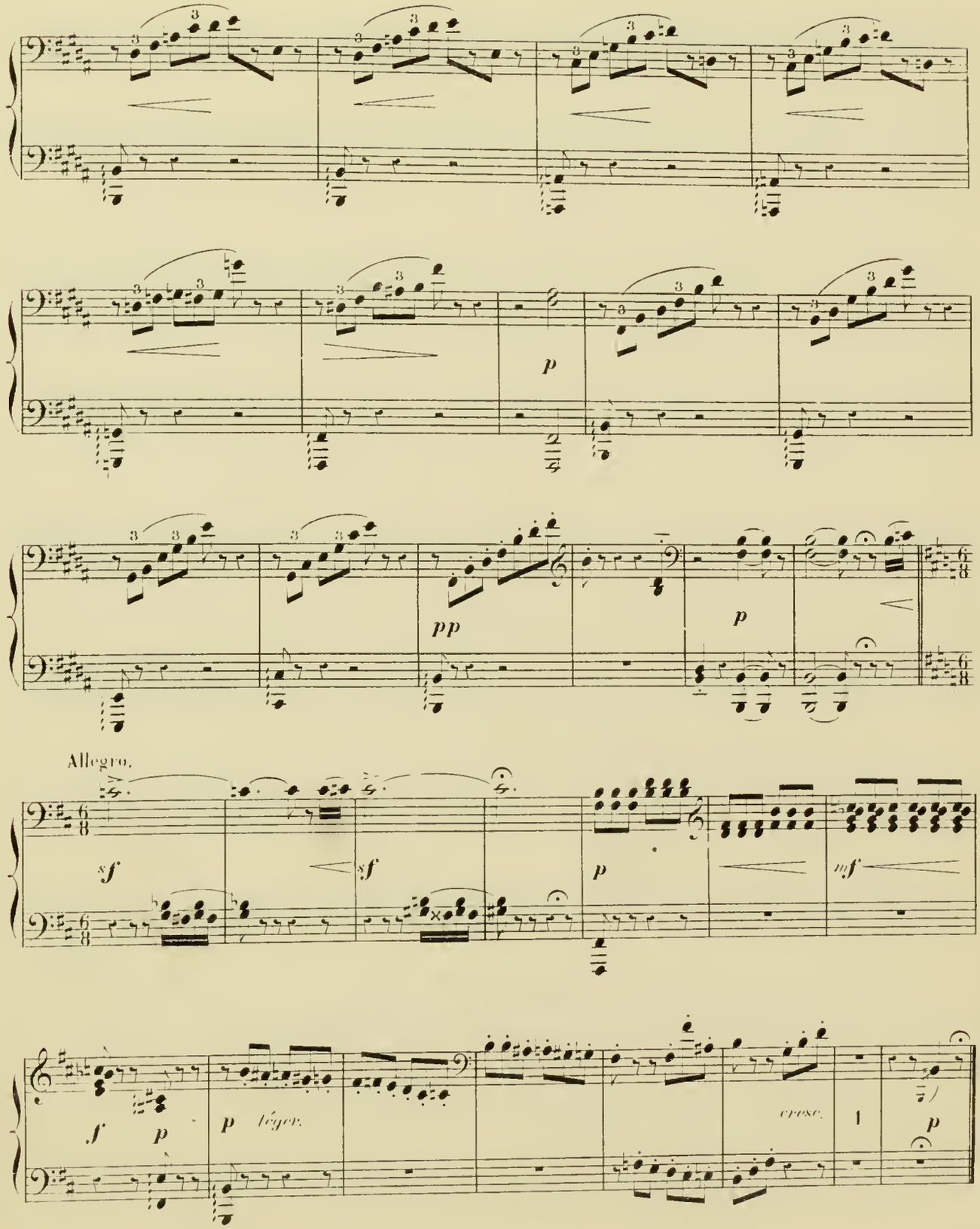


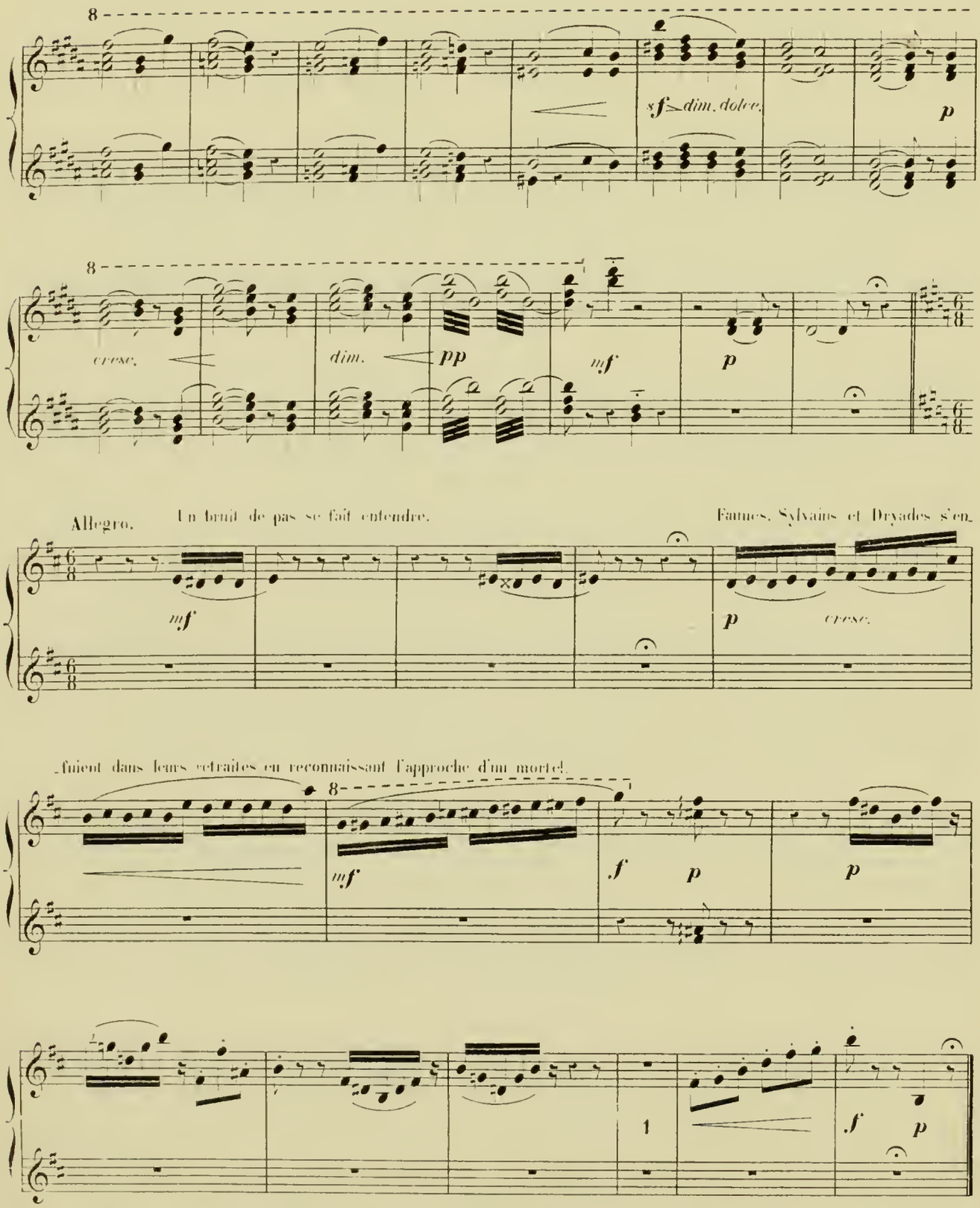





a Tempo.
p
poco rall.
p
p
p
Moderato.
p
cresc.
f
p
f
p
poco rall.
ten.
p
Un peu plus lent.
pp

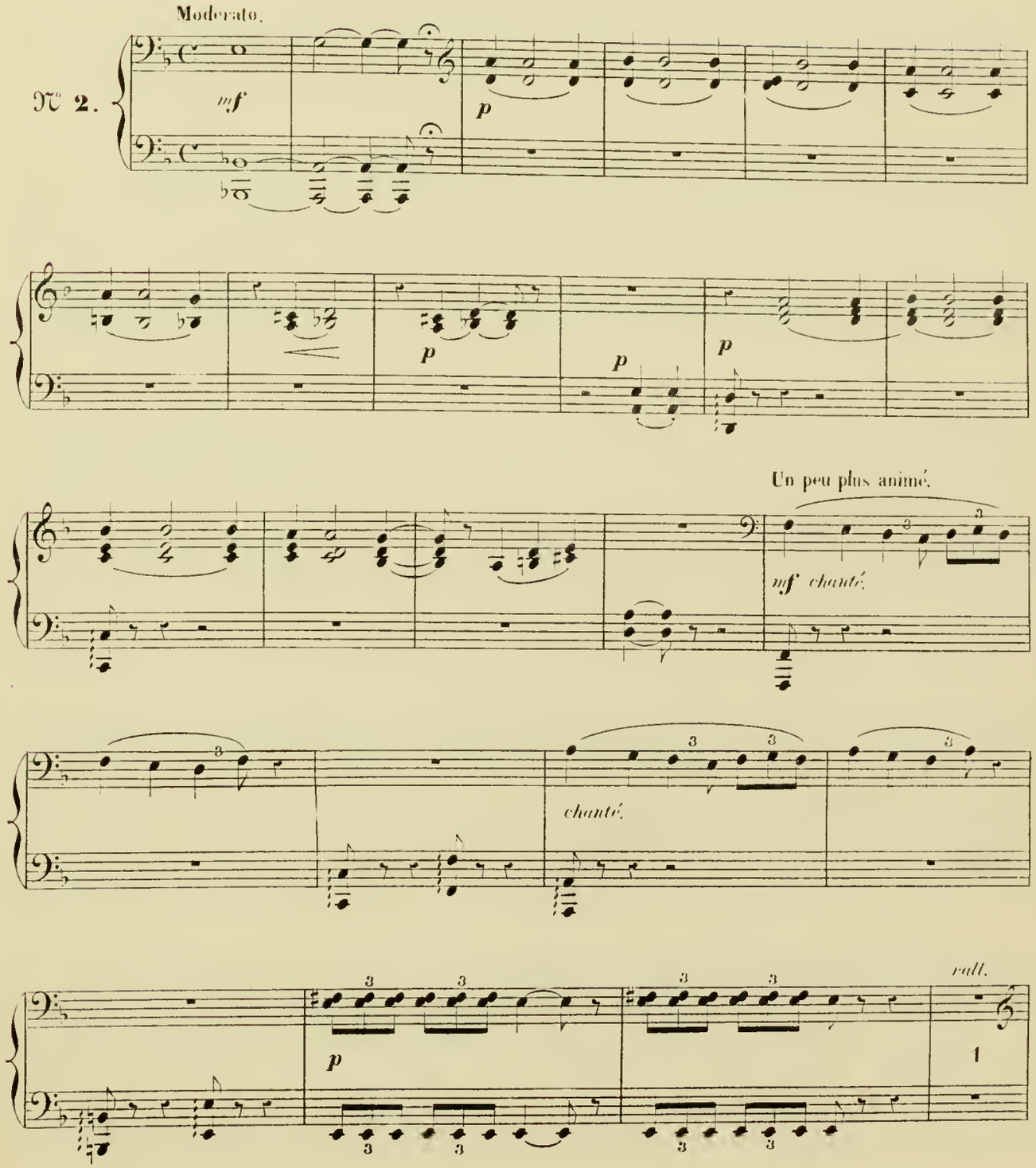

poco rall.
p sostenuto.
cresc.
sf dim.
a Tempo.
p
p
Les Faunes enlacent les Dryades avec des guirlandes.
p
cresc brillante.
Moderato.
Elles sont prisonnières, elles implorent leurs vainqueurs;
f p
f p
poco rall.
ten.
Un peu plus lent.
mais ceux-ci sont à leurs pieds et prennent à témoin la statue de l'Amour.
pp dolcissimo.


p
pp
p
Allegro.
sf
sf
p
mf
f
p
p
léger.
cresc.
1
p


8
sf dim. dolce.
p
8
cresc.
dim.
pp
mf
p
Allegro.
Un bruit de pas se fait entendre.
Fauues, Sylvains et Dryades s'en-
mf
p
cresc.
fuient dans leurs retraites en reconnaissant l'approche d'un mortel.
8
mf
f
p
p
1
f
p

LE BERGER.

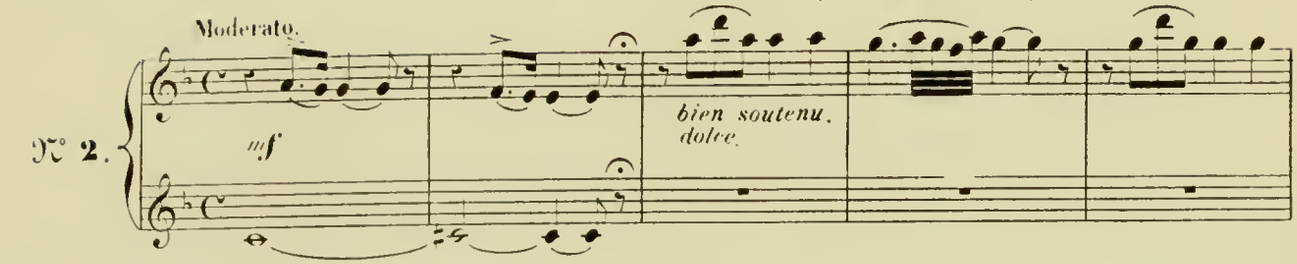
PASTORALE.



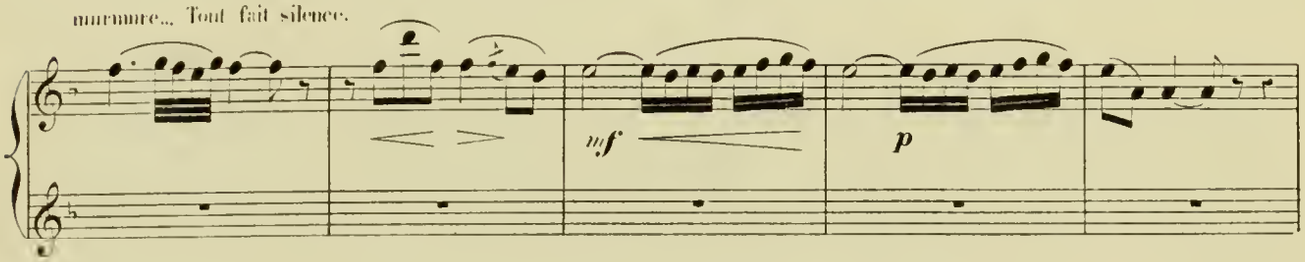
LE BERGER.

PASTORALE.

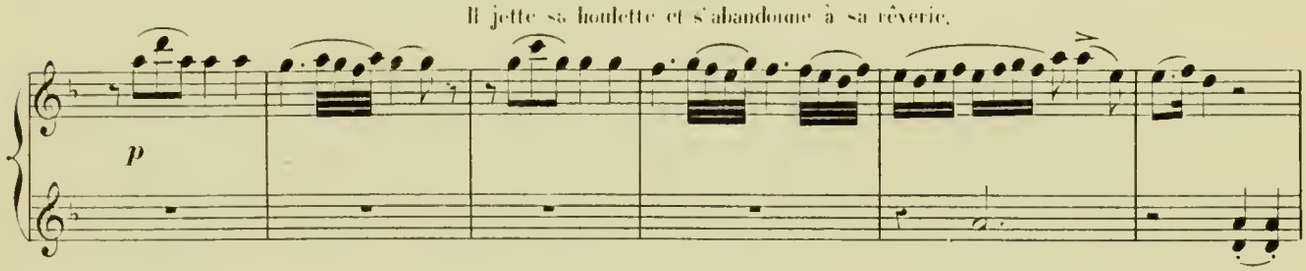
Aminta entre à pas lents, s'arrêtant pour écouter le moindre



murmure... Tout fait silence.

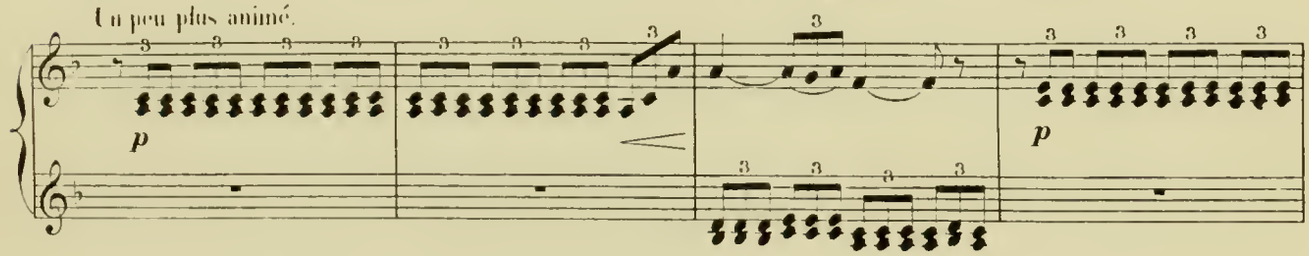


Il jette sa houlette et s'abandonne à sa rêverie.

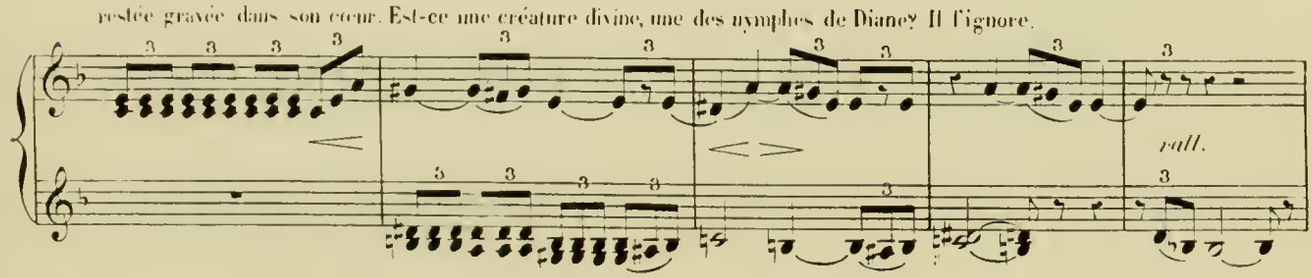


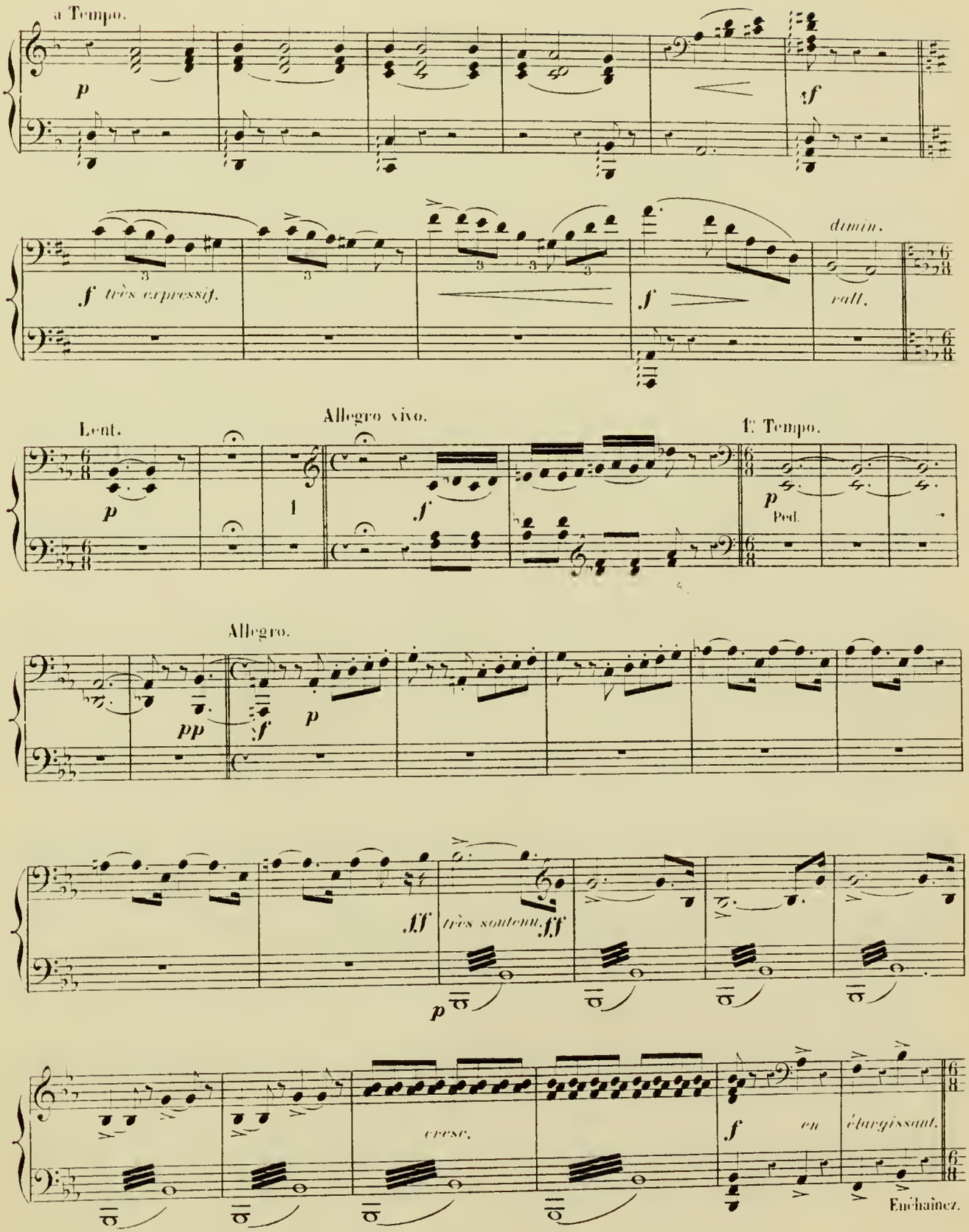
A cette même place par une pareille nuit, il a entrevu, caché dans les buissons, une belle chasseresse dont l'image est

Un peu plus animé.

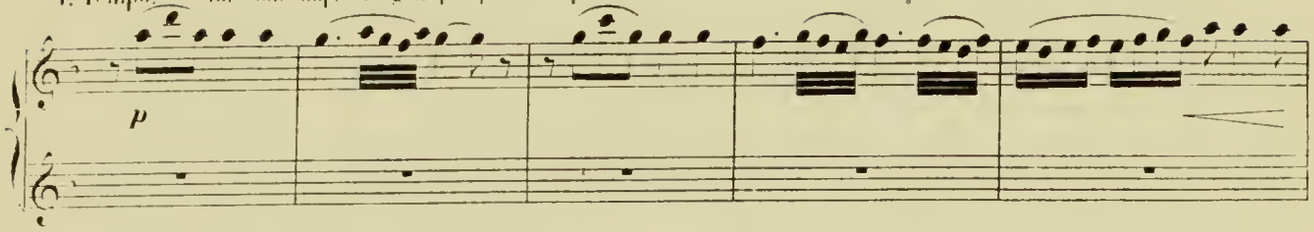


restée gravée dans son cœur. Est-ce une créature divine, une des nymphes de Diane? Il l'ignore.

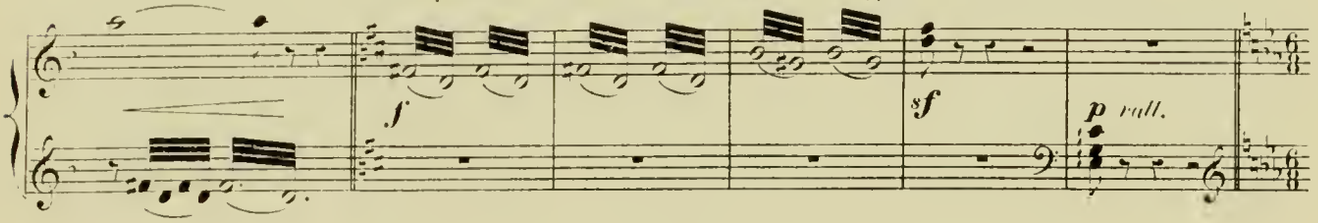



a Tempo.
p
f
f très expressif.
f
dimin.
rall.
Lent.
p
Allegro vivo.
f
1° Tempo.
p
Ped.
Allegro.
pp
f
p
ff
très soutenu.
ff
p
cresc.
f
en
élargissant.
Enchaînez.

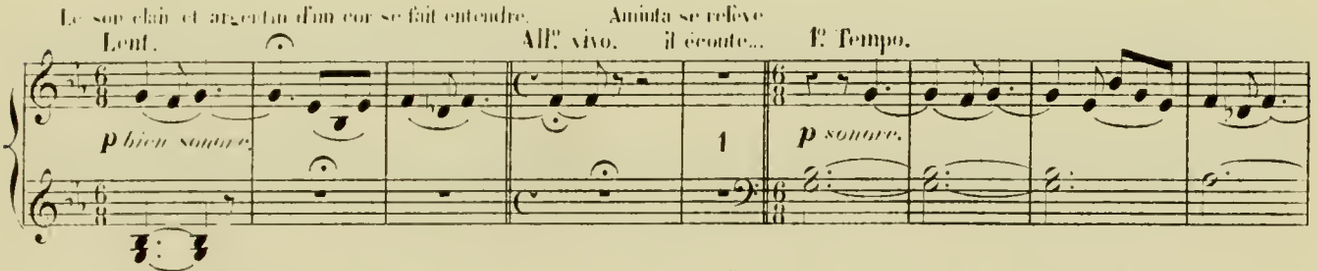
I.e Tempo. Mais lui, simple berger, que peut-il espérer? Rien, sinon de la voir encore



Il se prosterne devant la statue de l'Amour et supplie le Dieu de lui accorder cette grâce.

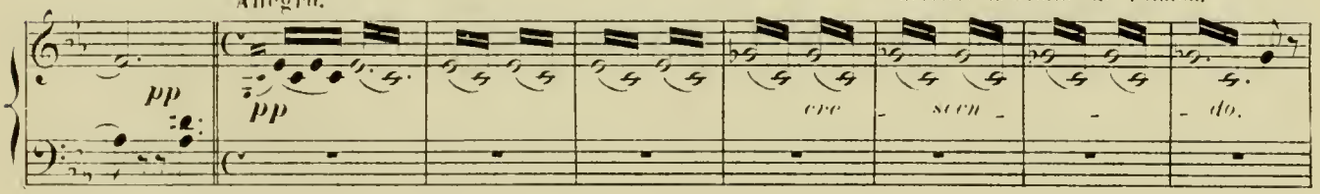


Le son clair et argentin d'un cor se fait entendre. Aminta se relève

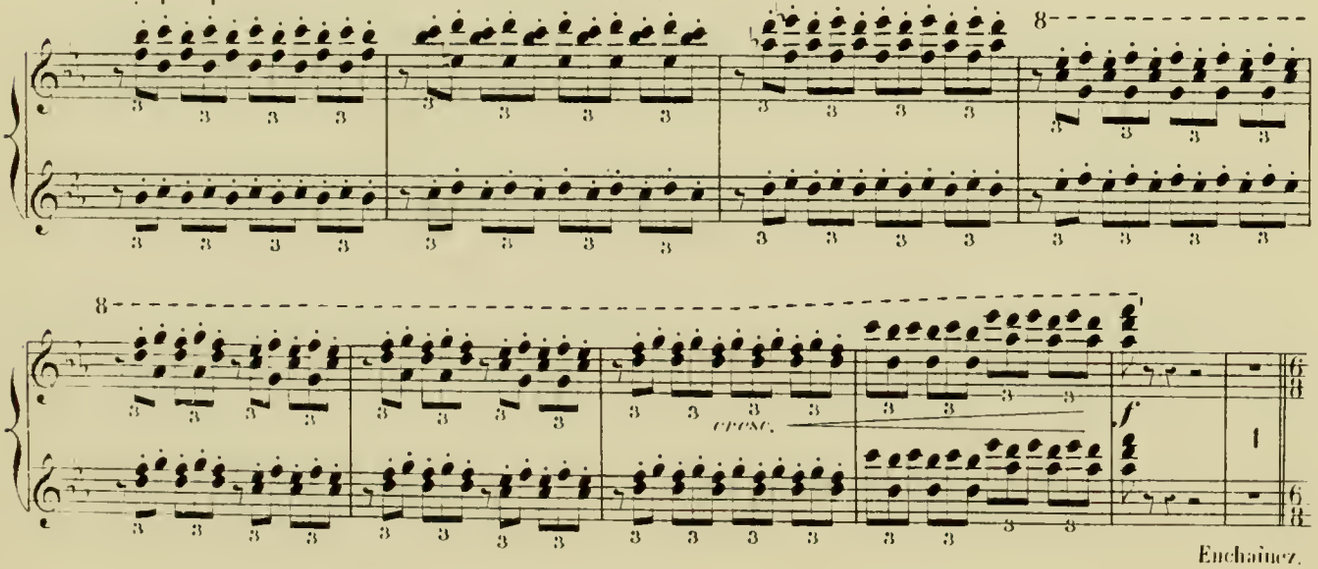


Il regarde à travers le taillis et il reconnait celle qu'il attend

Il court se cacher dans l'hemicycle, derrière la statue de l'Amour



Les nymphes paraissent et font retentir la forêt des sons du cor.

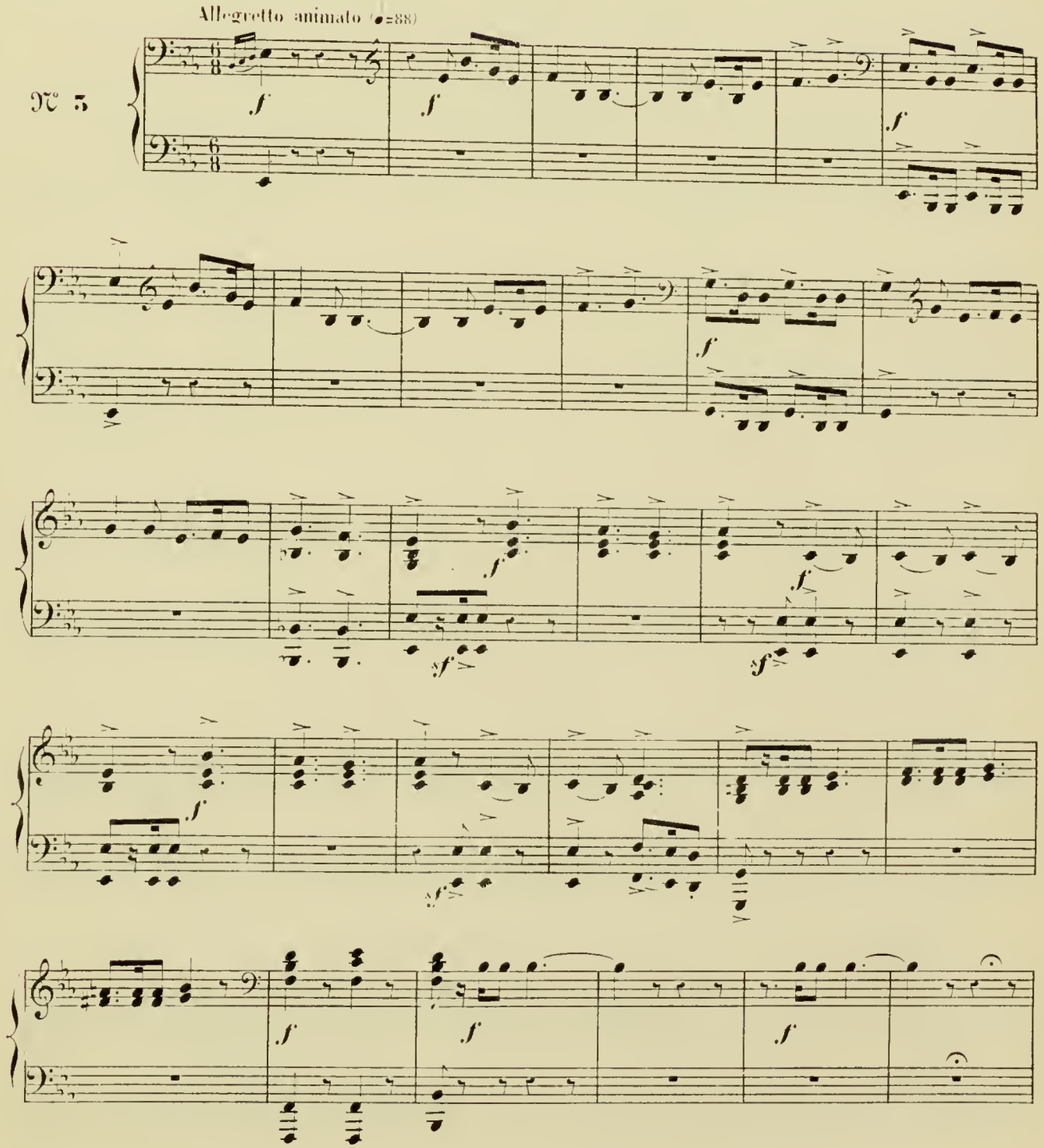


Enchaînez.

SECONDA

LES CHASSERESSES.

FANFARE

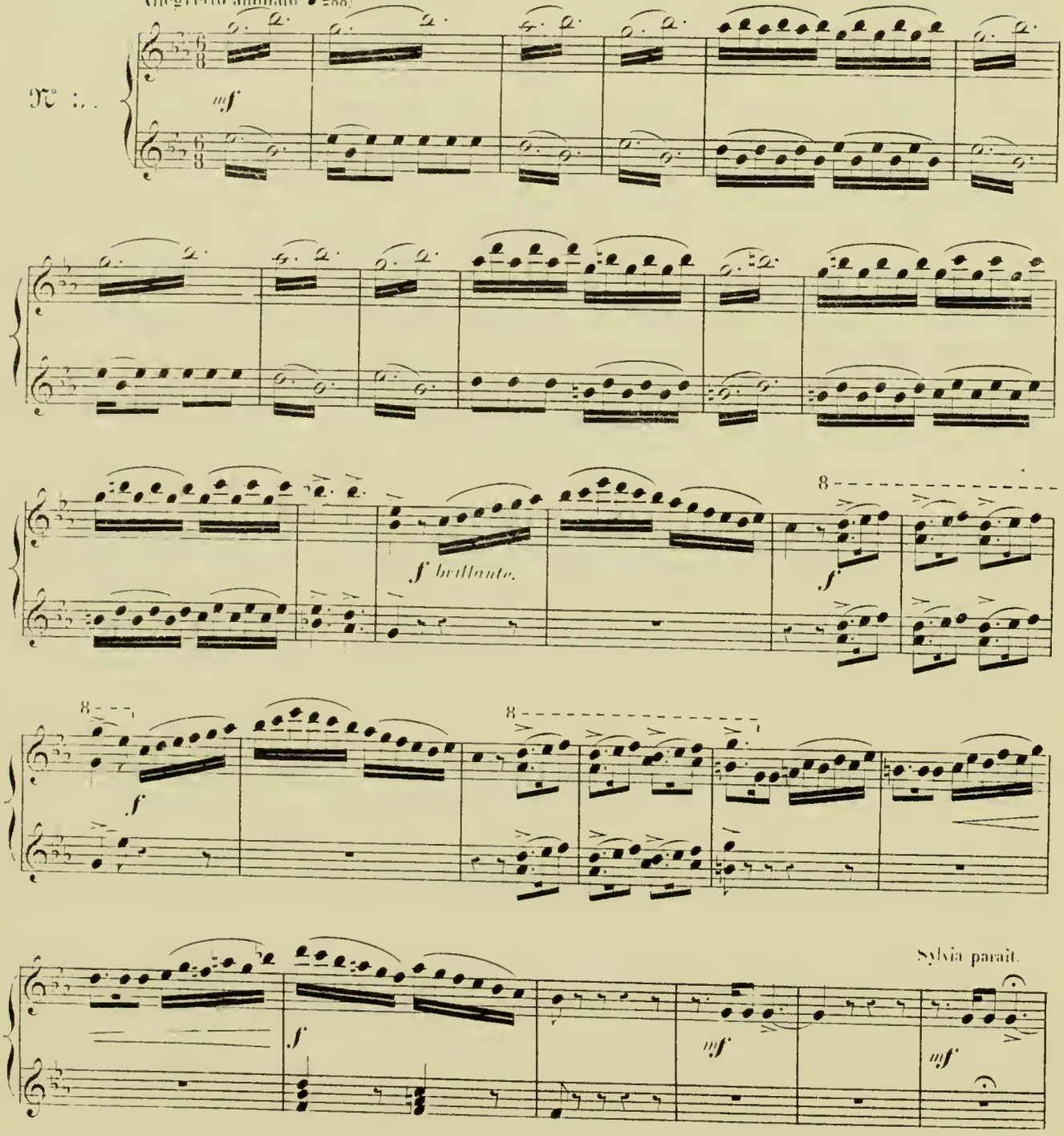


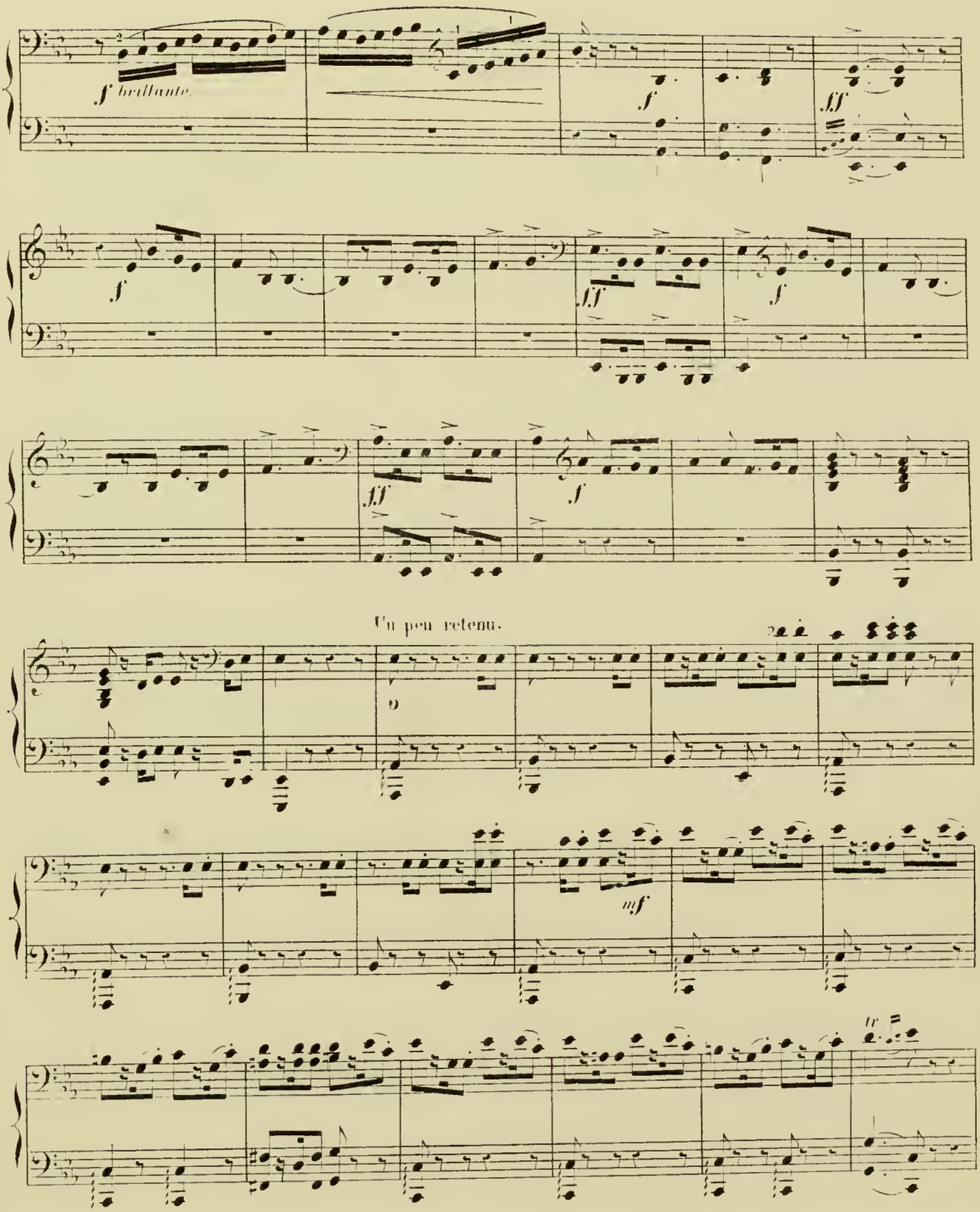
LES CHASSERESSES.

FANFARE.

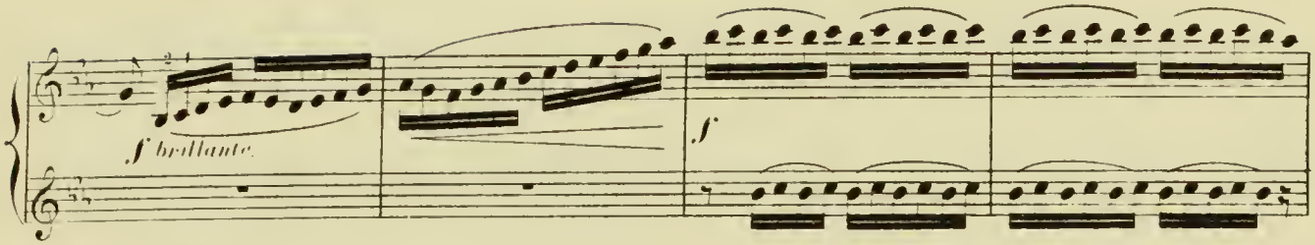
Entrée des nymphes de Diane.

Allegretto animato ♩=88.

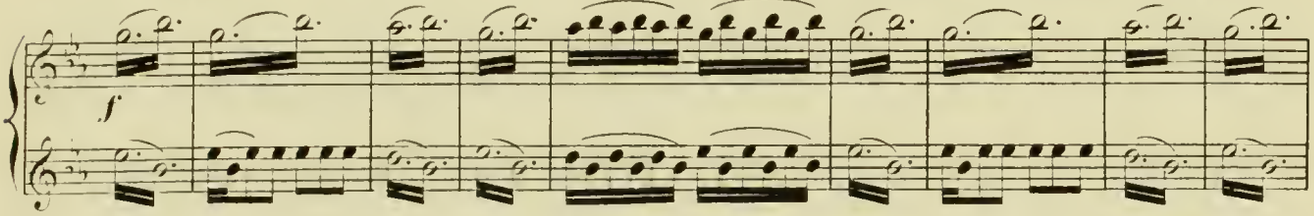



f brillante.
f
fff
f
fff
f
fff
f
Un peu retenu.
mf
tr

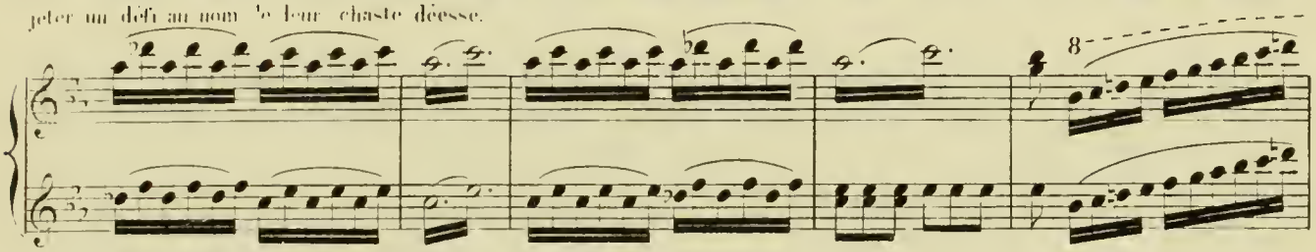
Danse de Sylvia et des nymphes simulant les

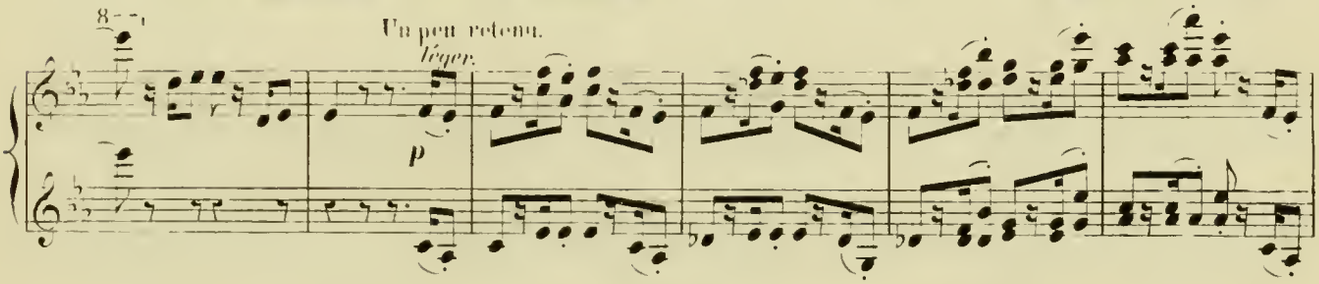


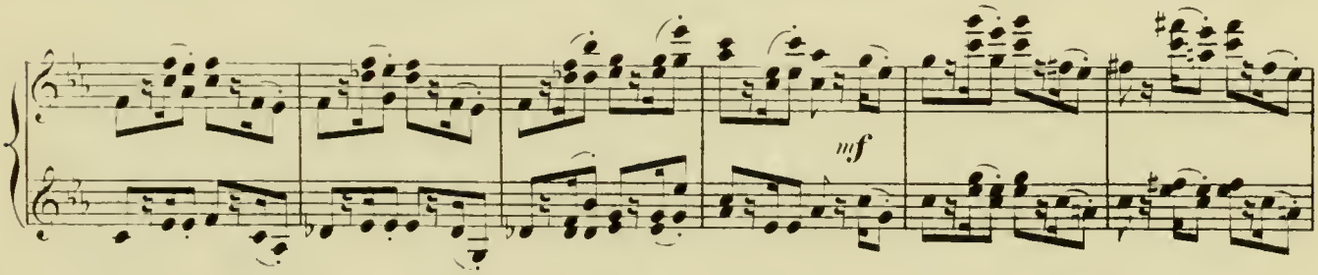
plaisirs de la chasse. En passant tour à tour devant la statue de l'Amour, elles semblent lui

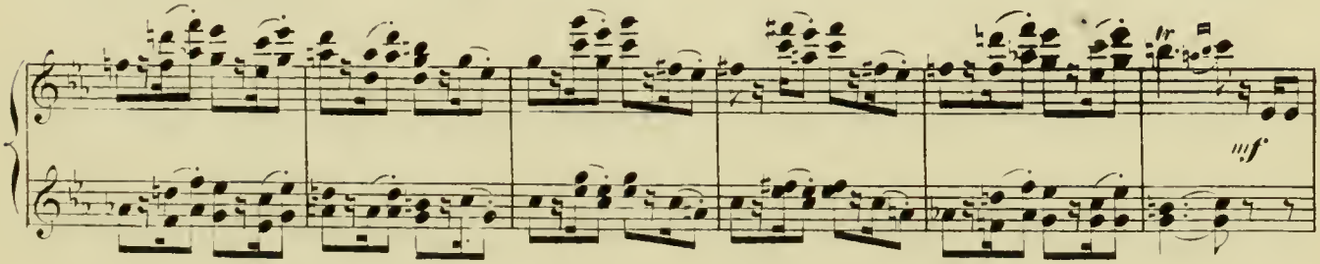


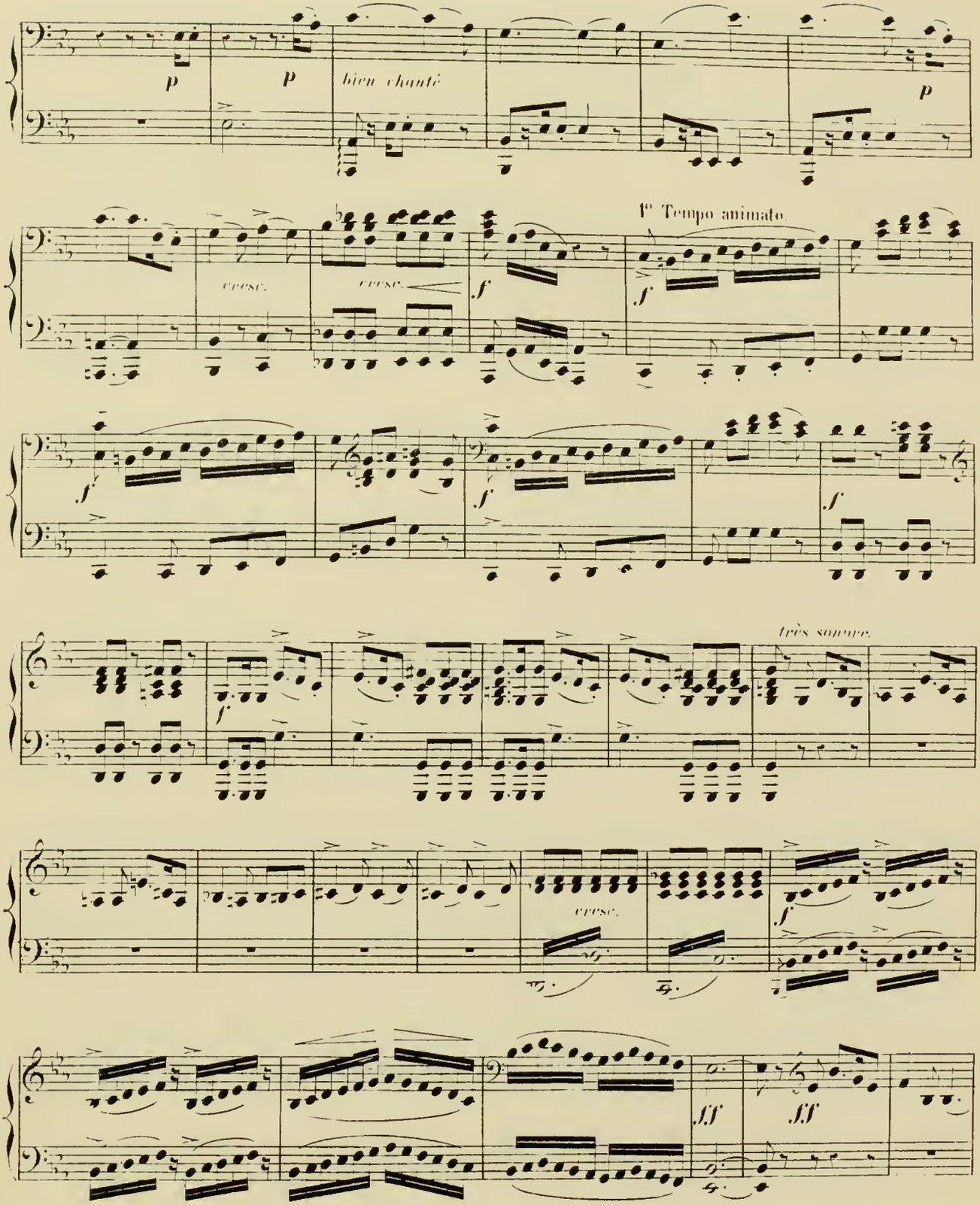
jeter un défi au nom de leur chaste déesse.

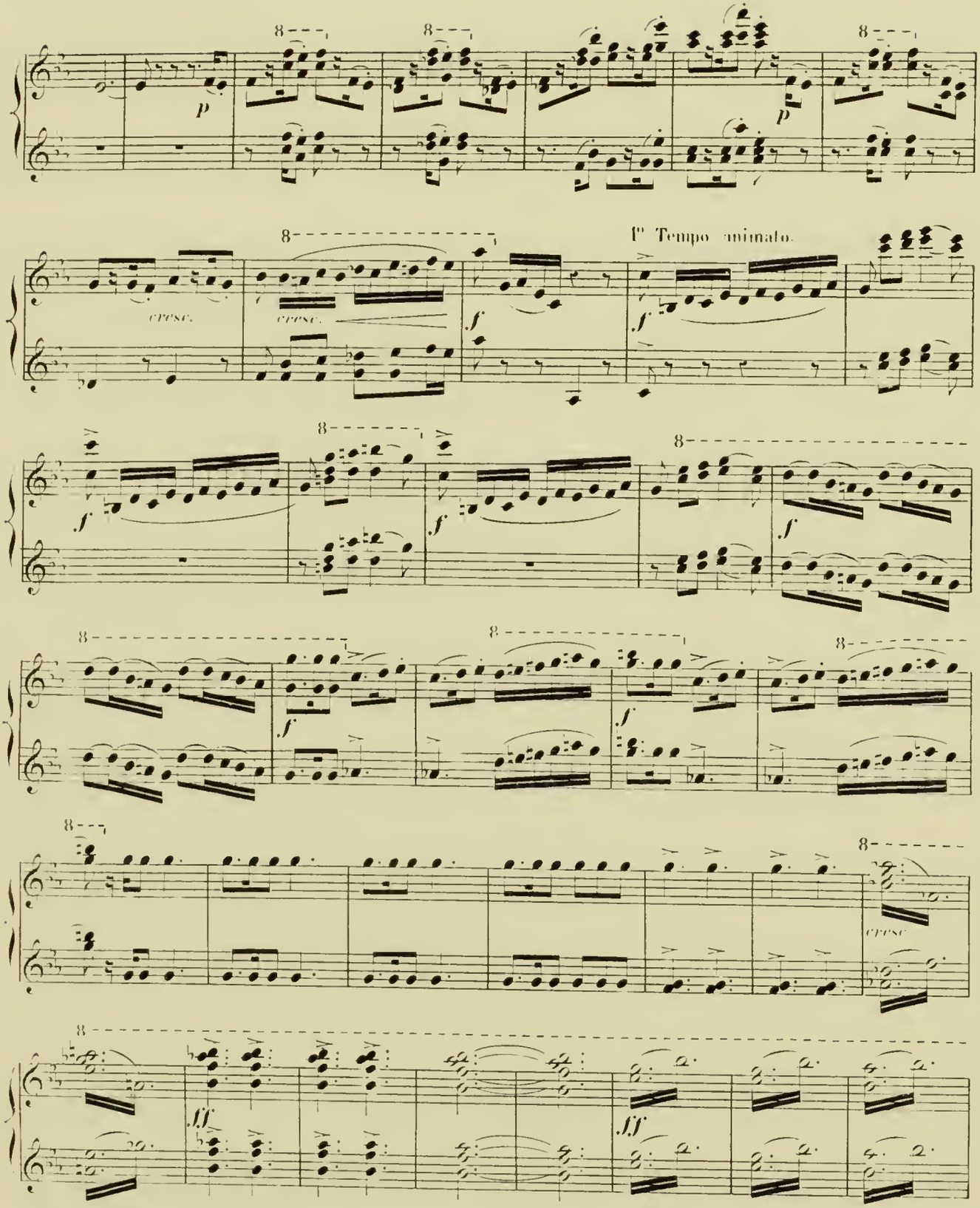


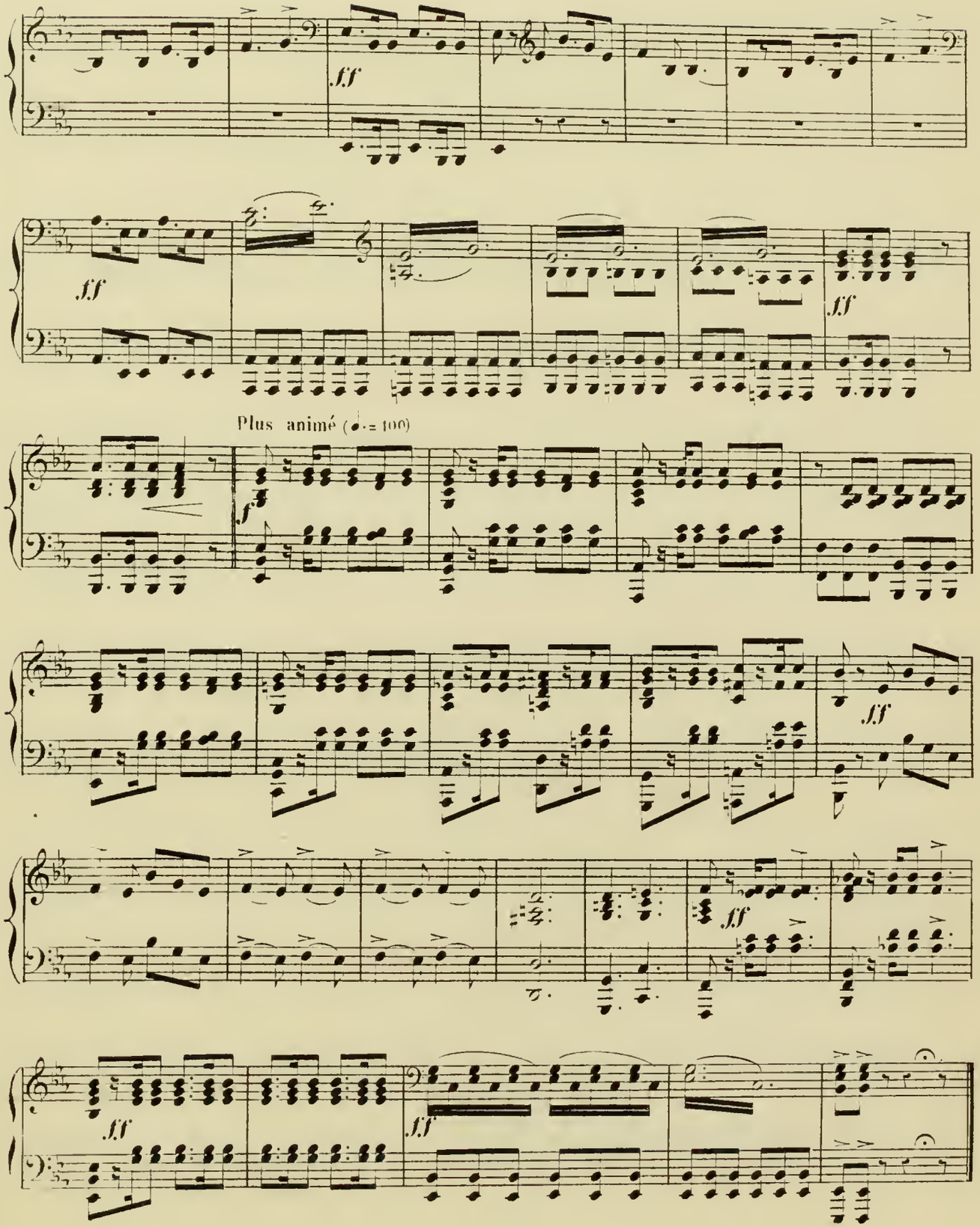


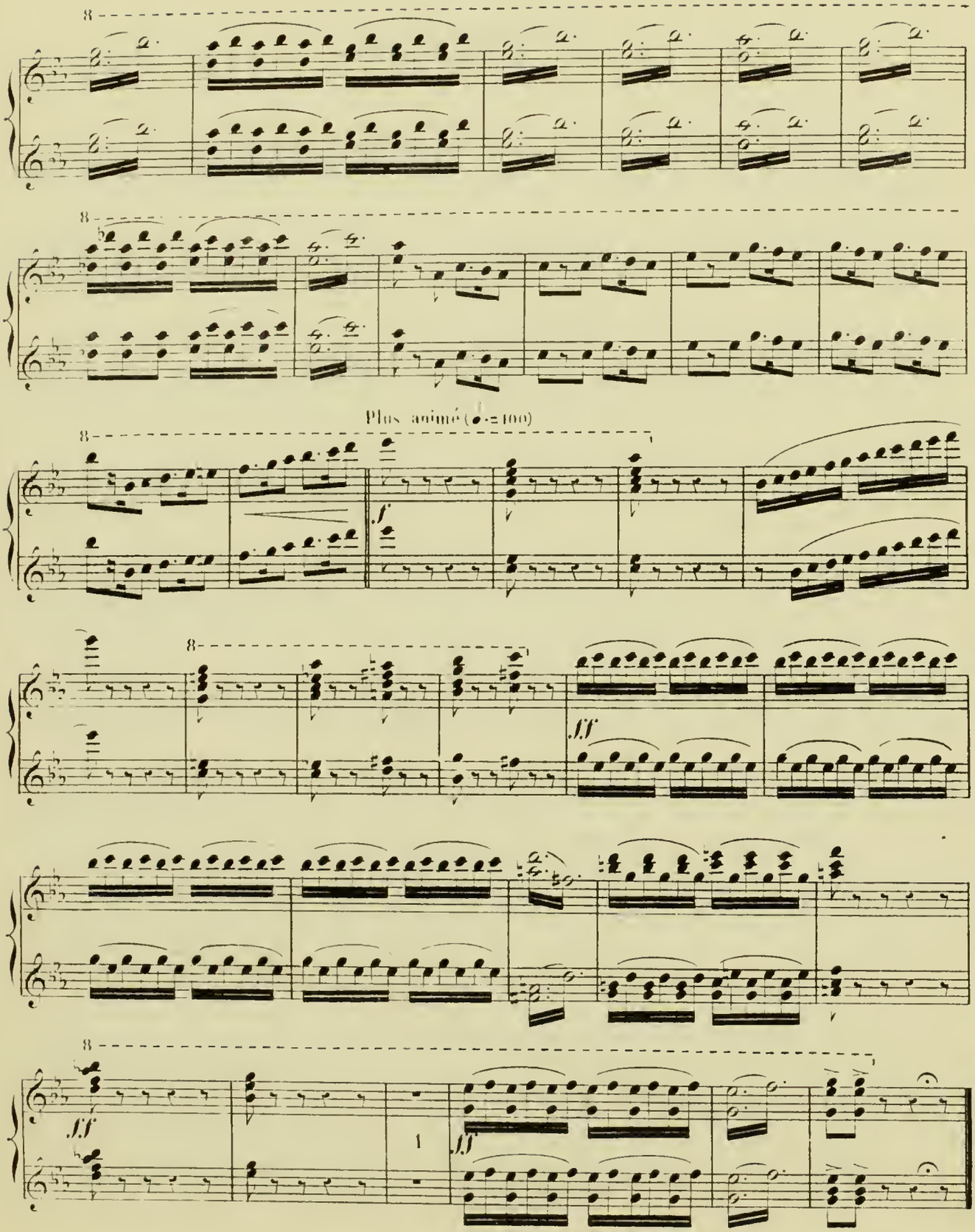




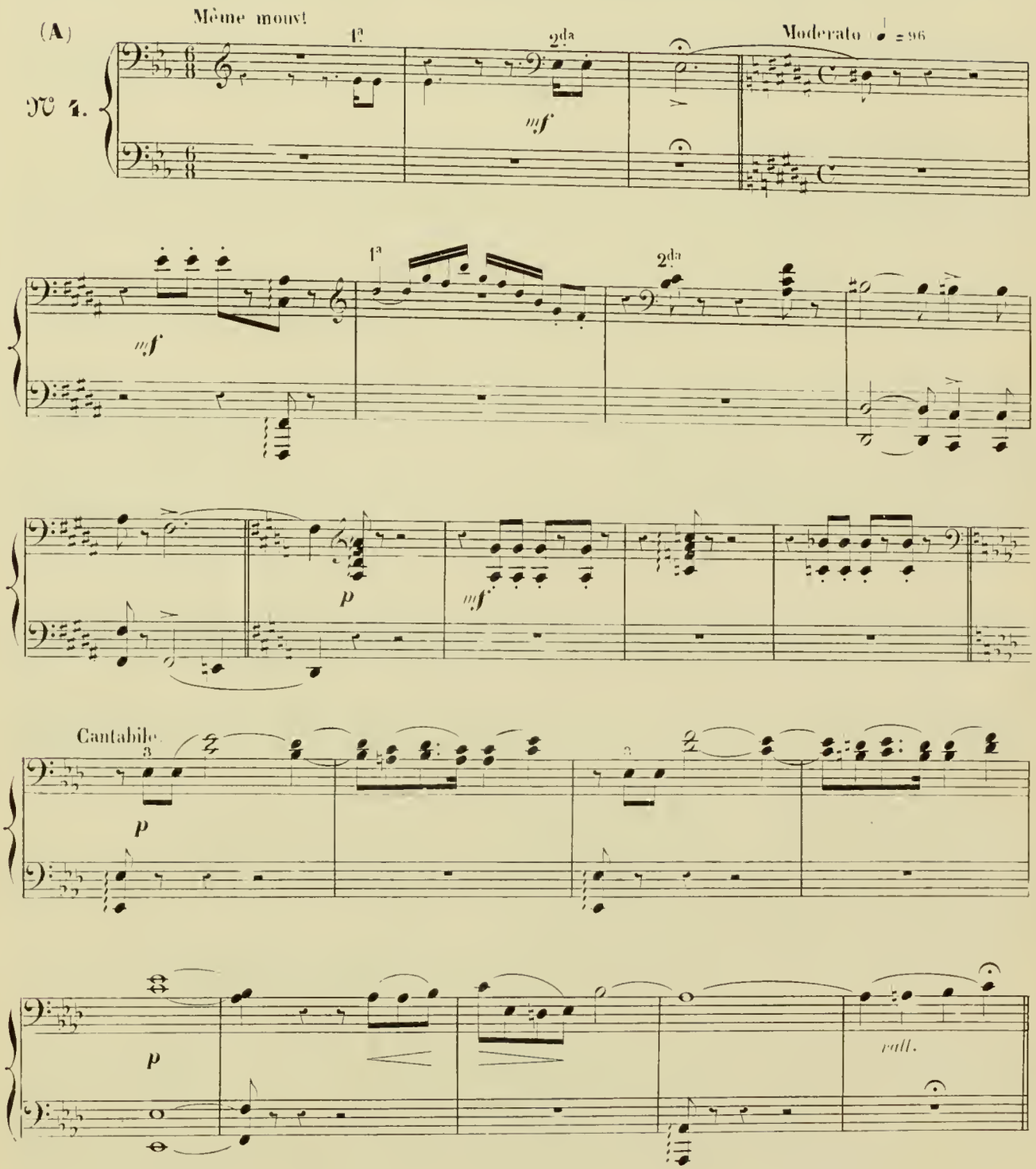

p
p
bien chanté
p
cresc.
cresc.
f
f
1° Tempo animato.
f
f
f
très sonore.
f
cresc.
f
ff
ff


8
p
8
8
p
8
cresc.
cresc.
f
1° Tempo animato.
f
8
f
8
f
8
f
8
f
8
f
8
cresc.
8
ff
ff

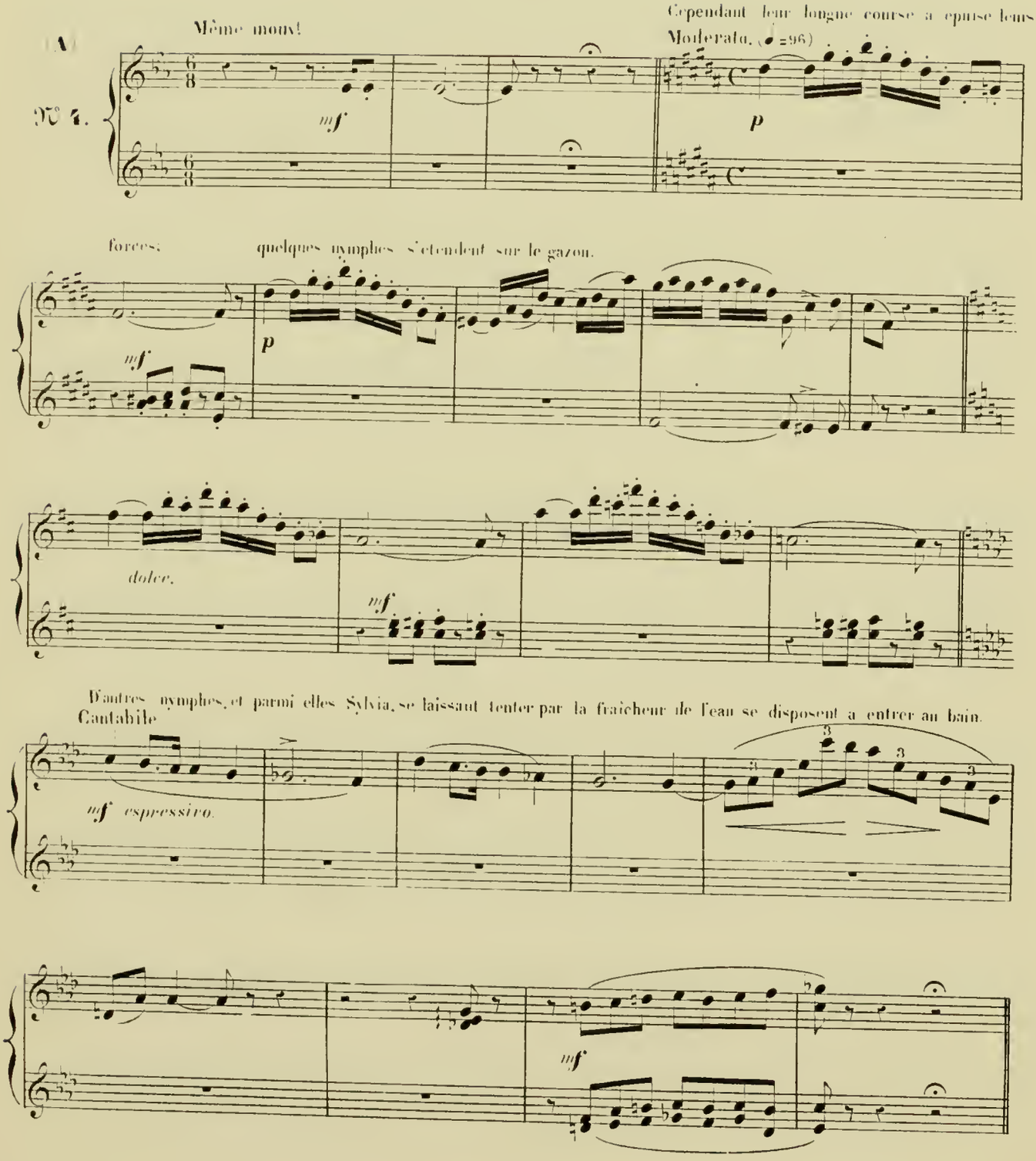

fff
fff
fff
Plus animé (♩.= 100)
f
fff
fff
fff
fff


8
8
Plus animé (♩.=100)
8
f
8
ff
8
ff
1
ff

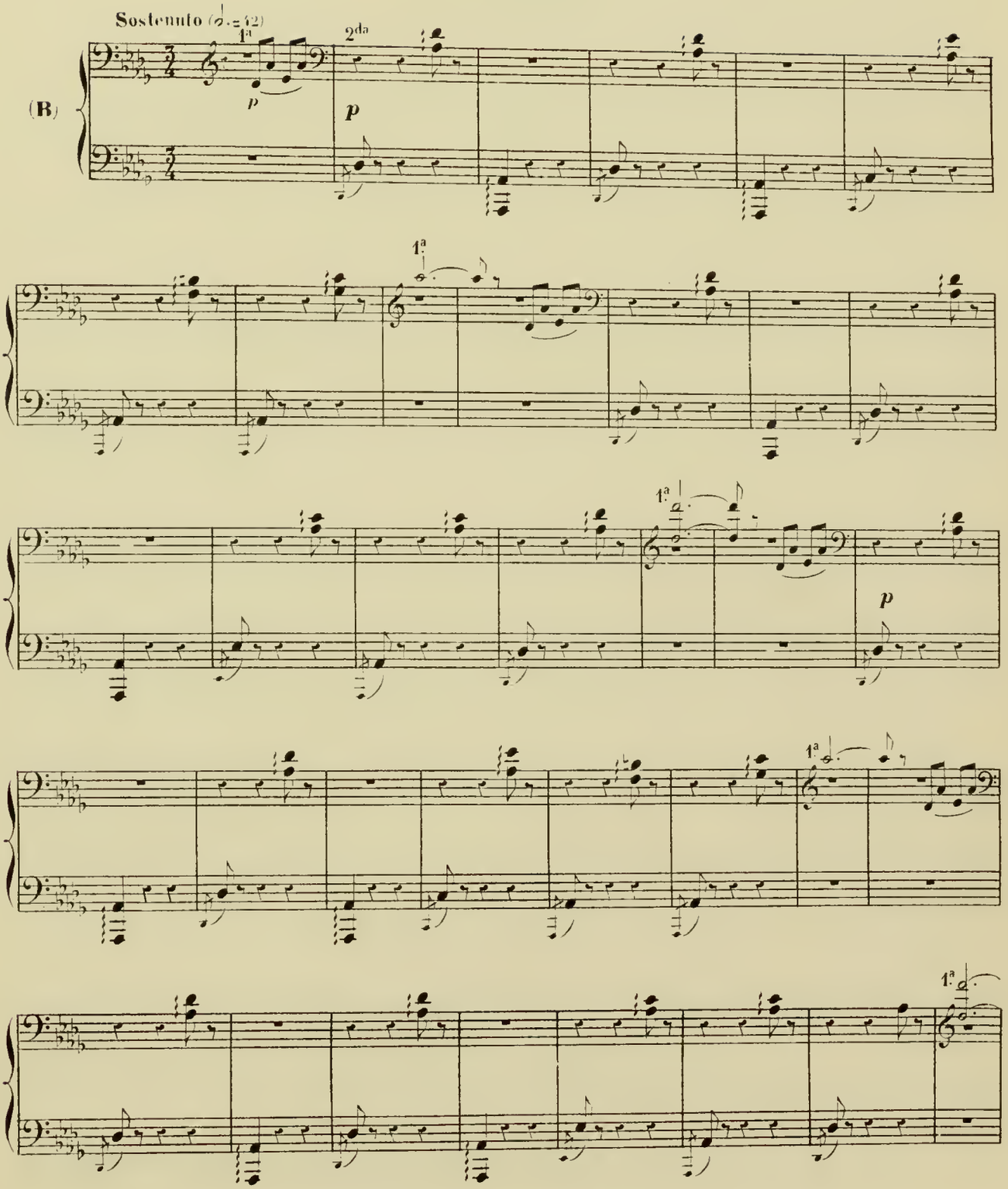
INTERMEZZO.



INTERMEZZO.

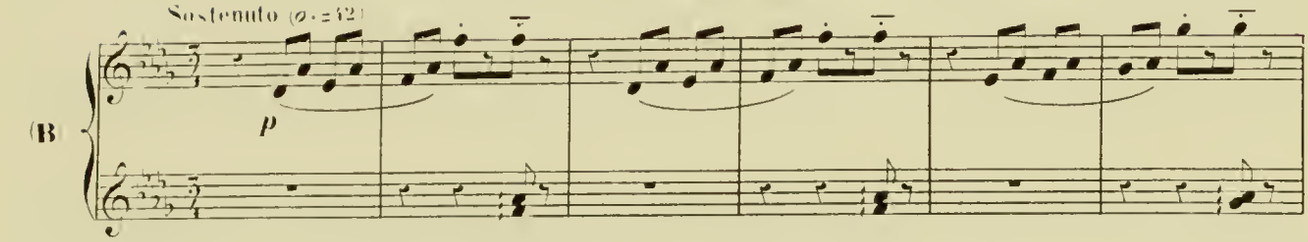

Même mouv!
Cependant leur longue course a epuise leurs forces;
Moderato. (♩=96)
quelques nymphes s'etendent sur le gazon.
dolce.
D'autres nymphes, et parmi elles Sylvia, se laissant tenter par la fraîcheur de l'eau se disposent a entrer au bain.
Cantabile
espressivo.

VALSE LENTE.

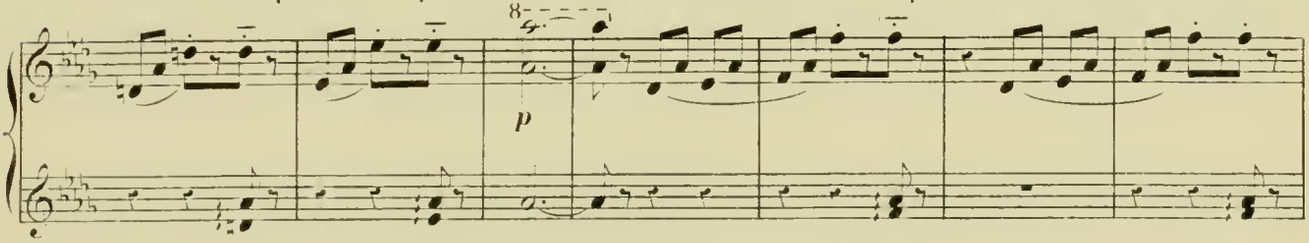


VALSE LENTE.

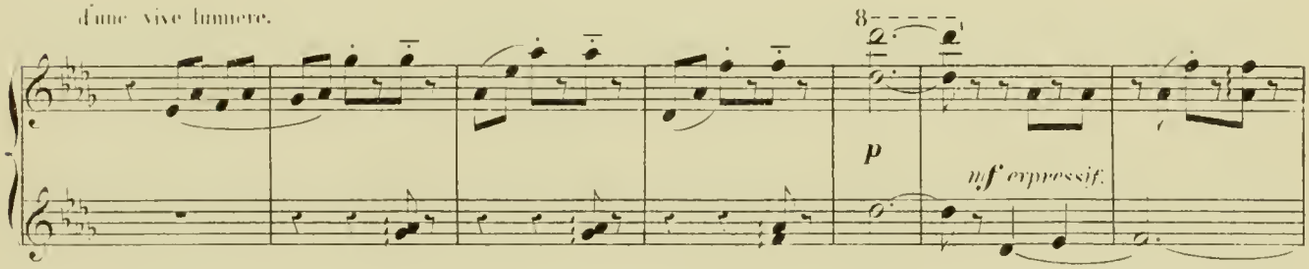
Sylvia s'élance sur les lianes qui unissent les arbres d'un bord à l'autre et, s'en servant

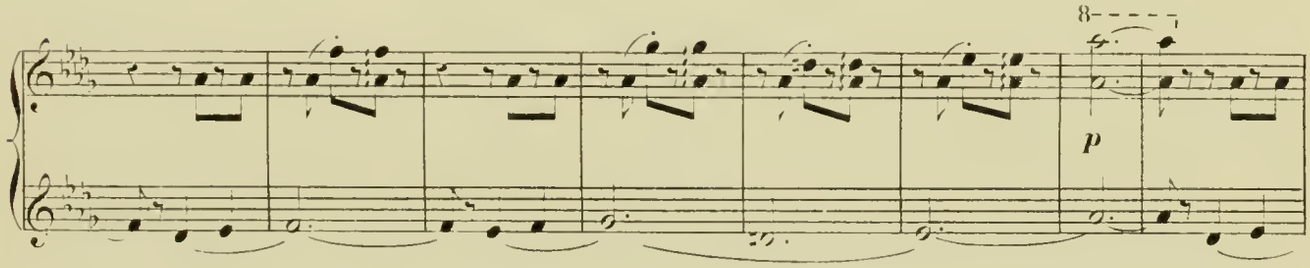


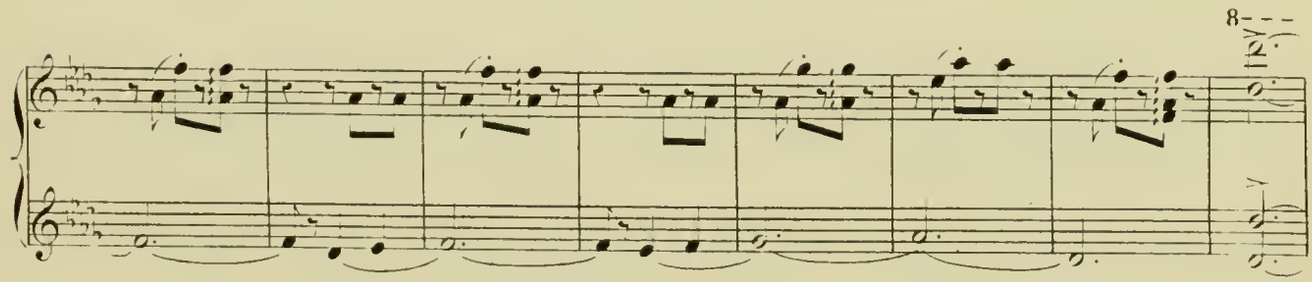
comme d'une escarpolette, elle s'y balance en effleurant l'eau du bout de son pied. La lune éclaire cette scène

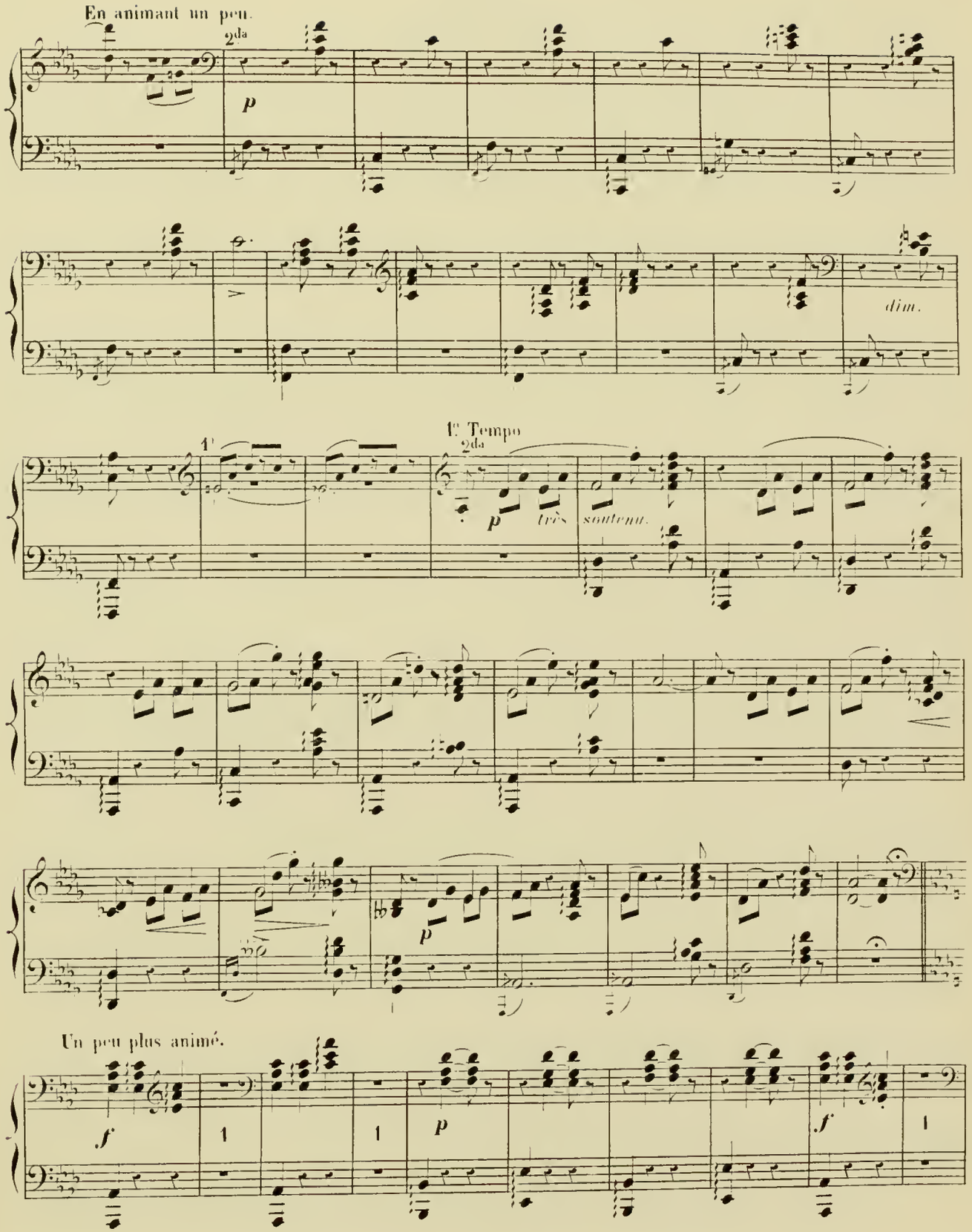


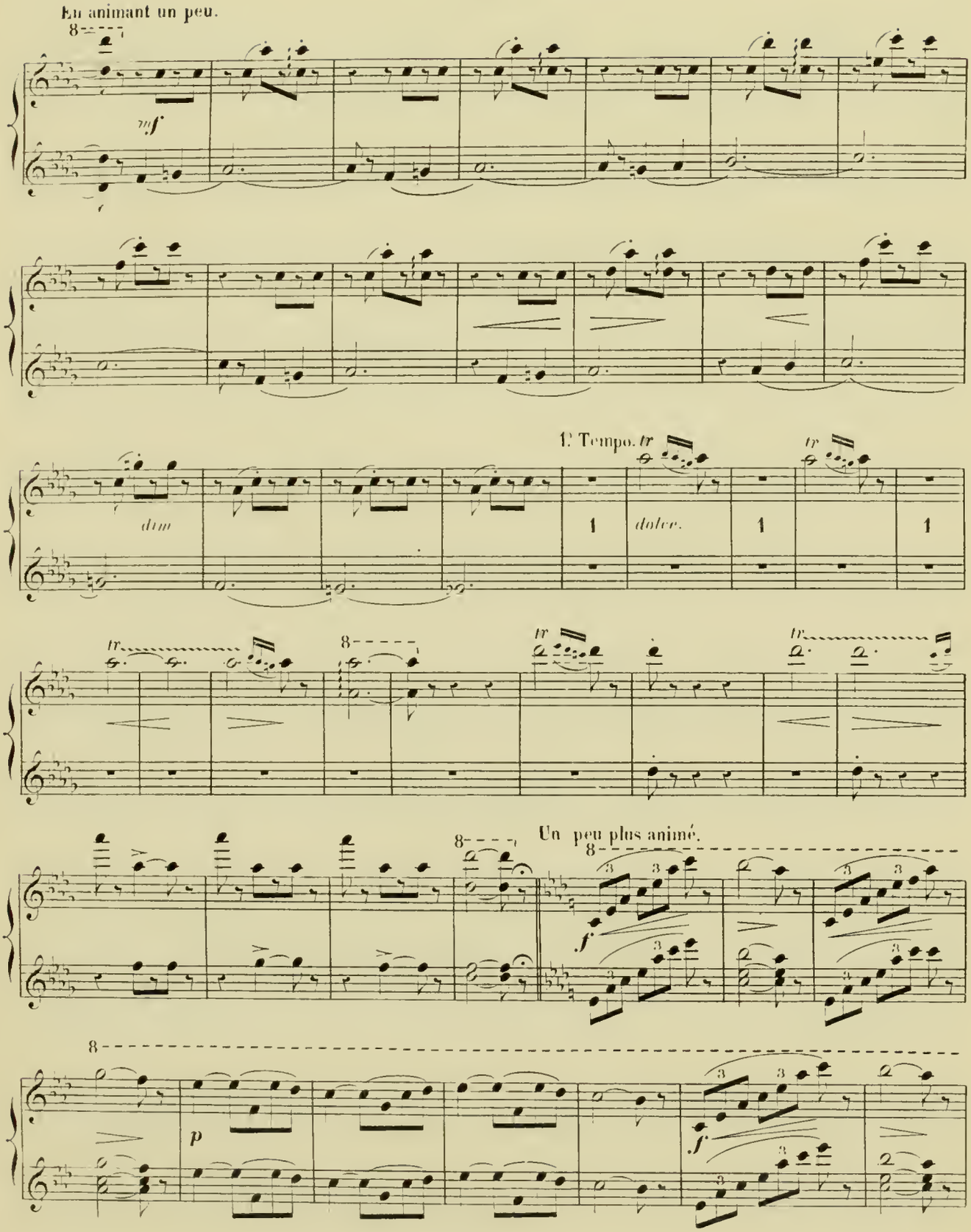
d'une vive lumiere.

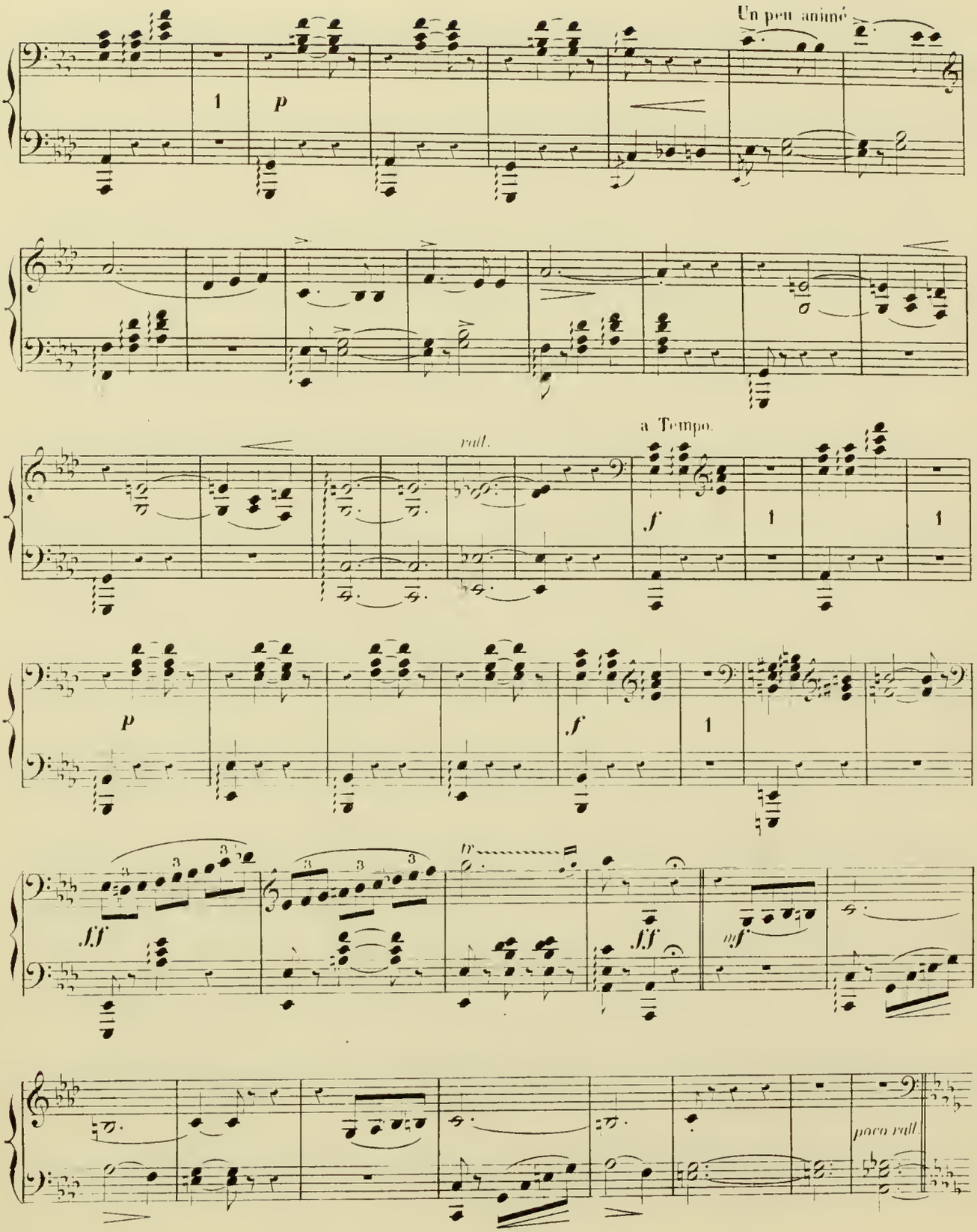


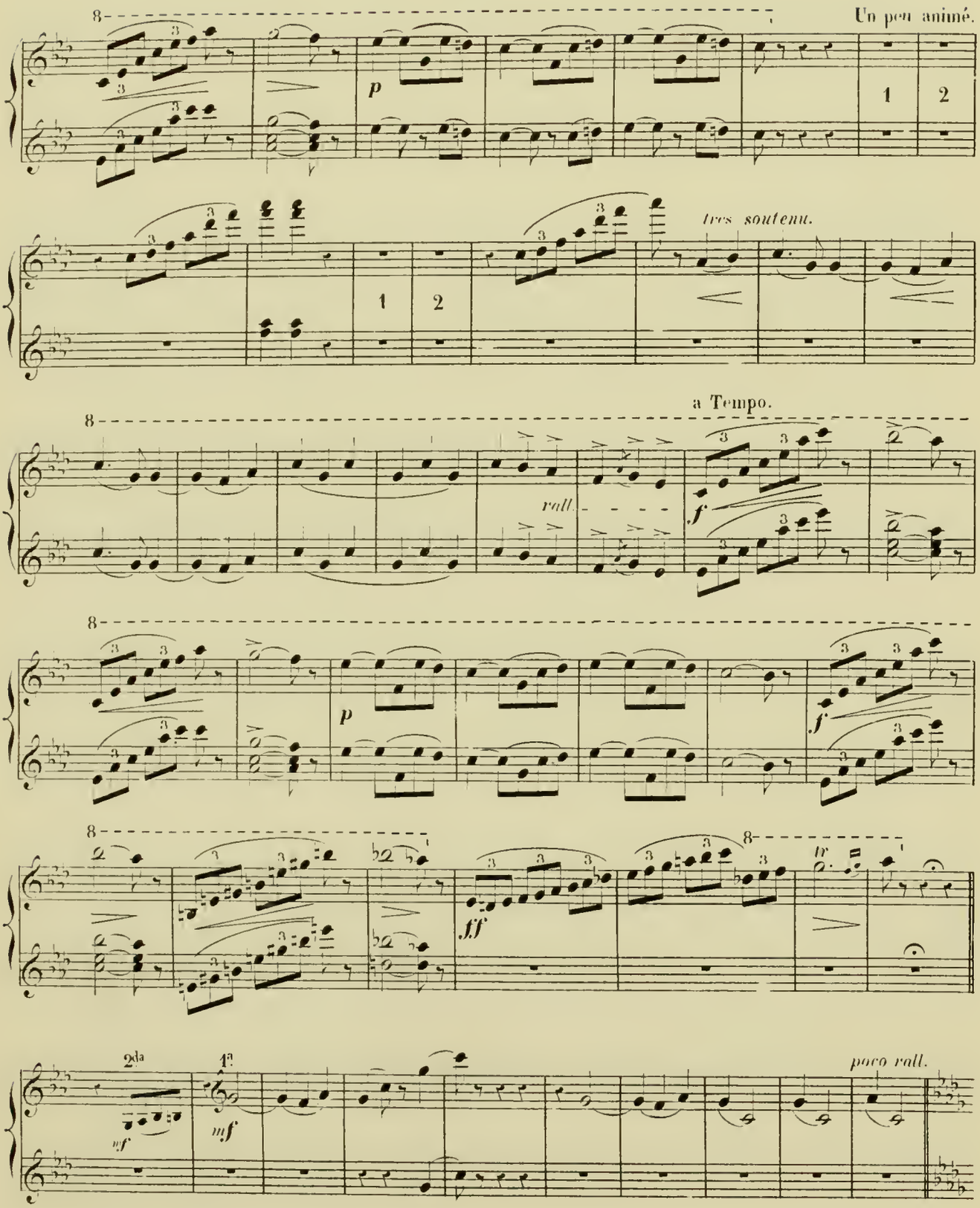


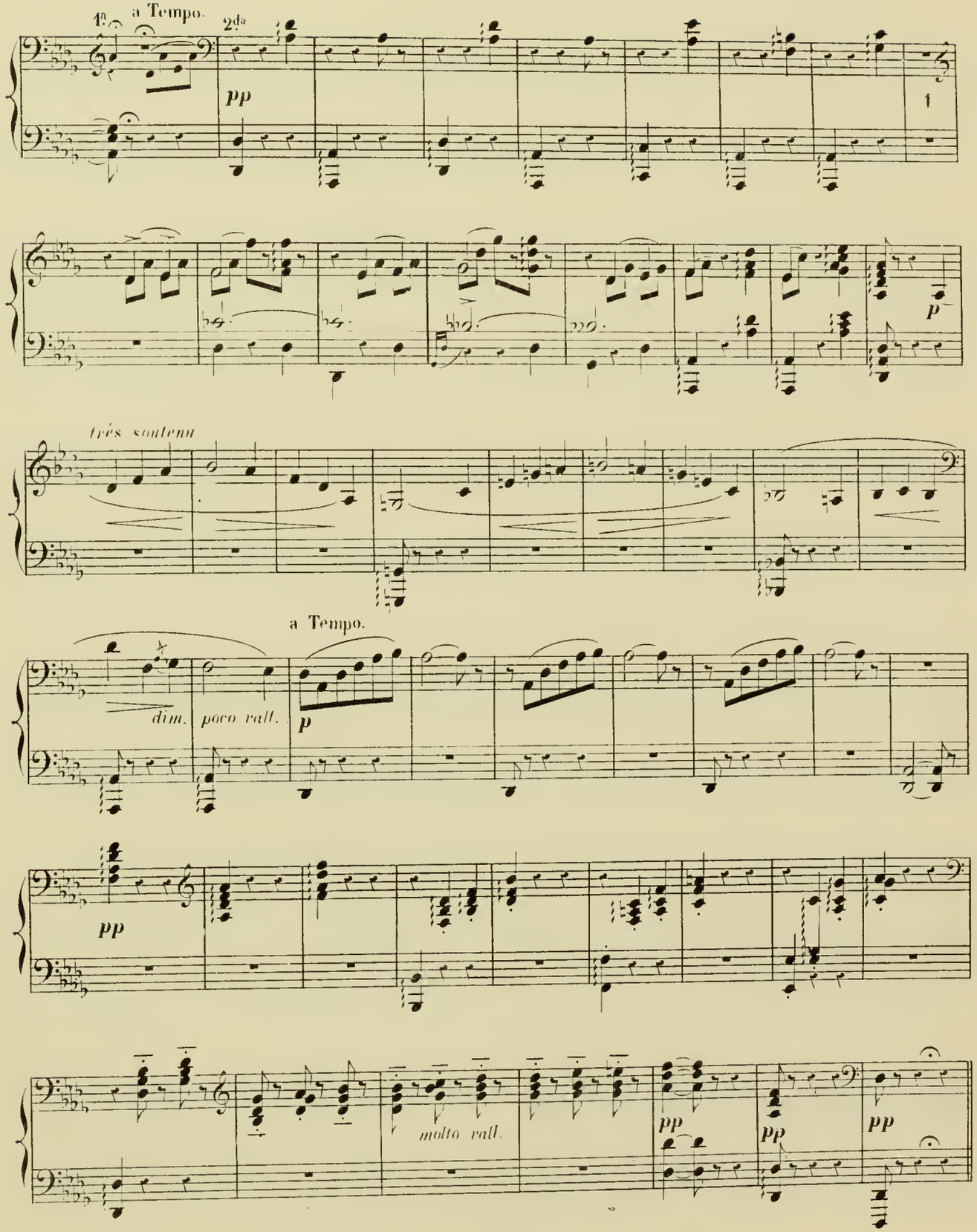


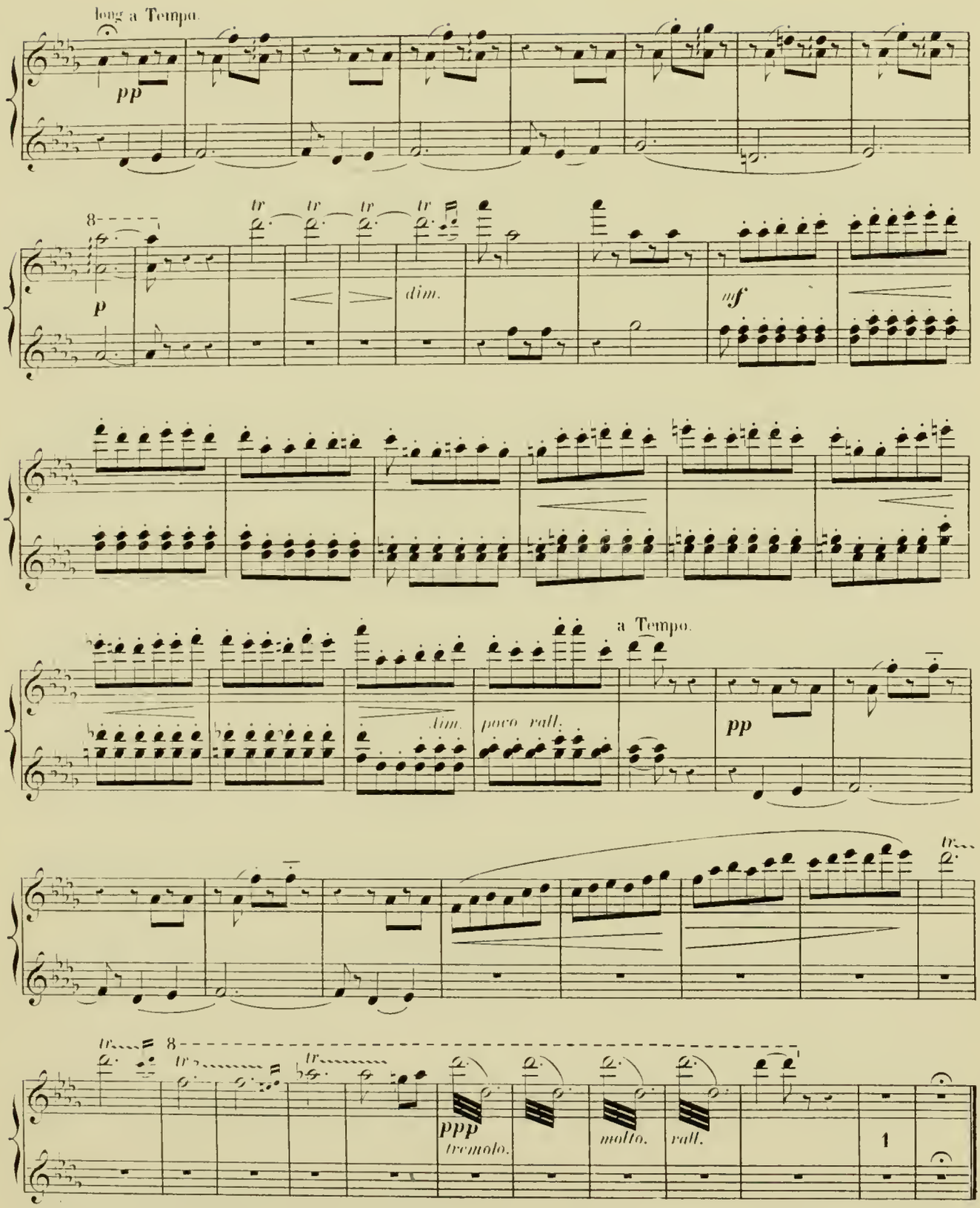

En animant un peu.
2da
p
dim.
1e Tempo
2da
p très soutenu.
p
Un peu plus animé.
f
p
f


En animant un peu.
mf
1. Tempo. tr
dim
dolce.
tr
Un peu plus animé.
f
p
f


Un peu animé
p
rall.
a Tempo.
f
p
f
ff
tr
mf
poco rall.

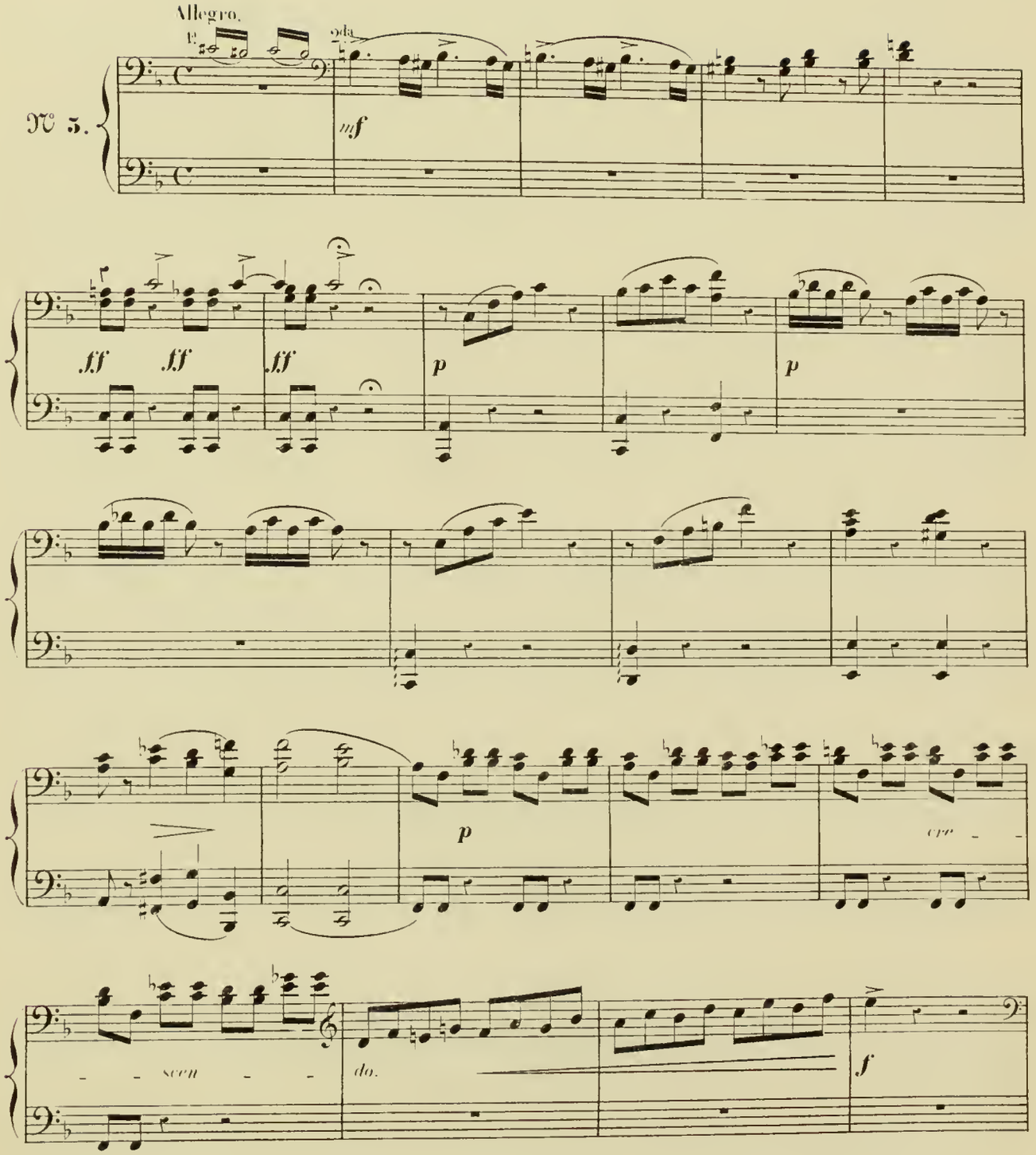

Un peu animé.
p
1
2
très soutenu.
1
2
a Tempo.
rall.
f
8
p
f
ff
tr
2da
1a
mf
mf
poco rall.


1a
a Tempo.
2da
pp
1
p
très soutenu
a Tempo.
dim.
poco rall.
p
pp
molto rall.
pp
pp
pp



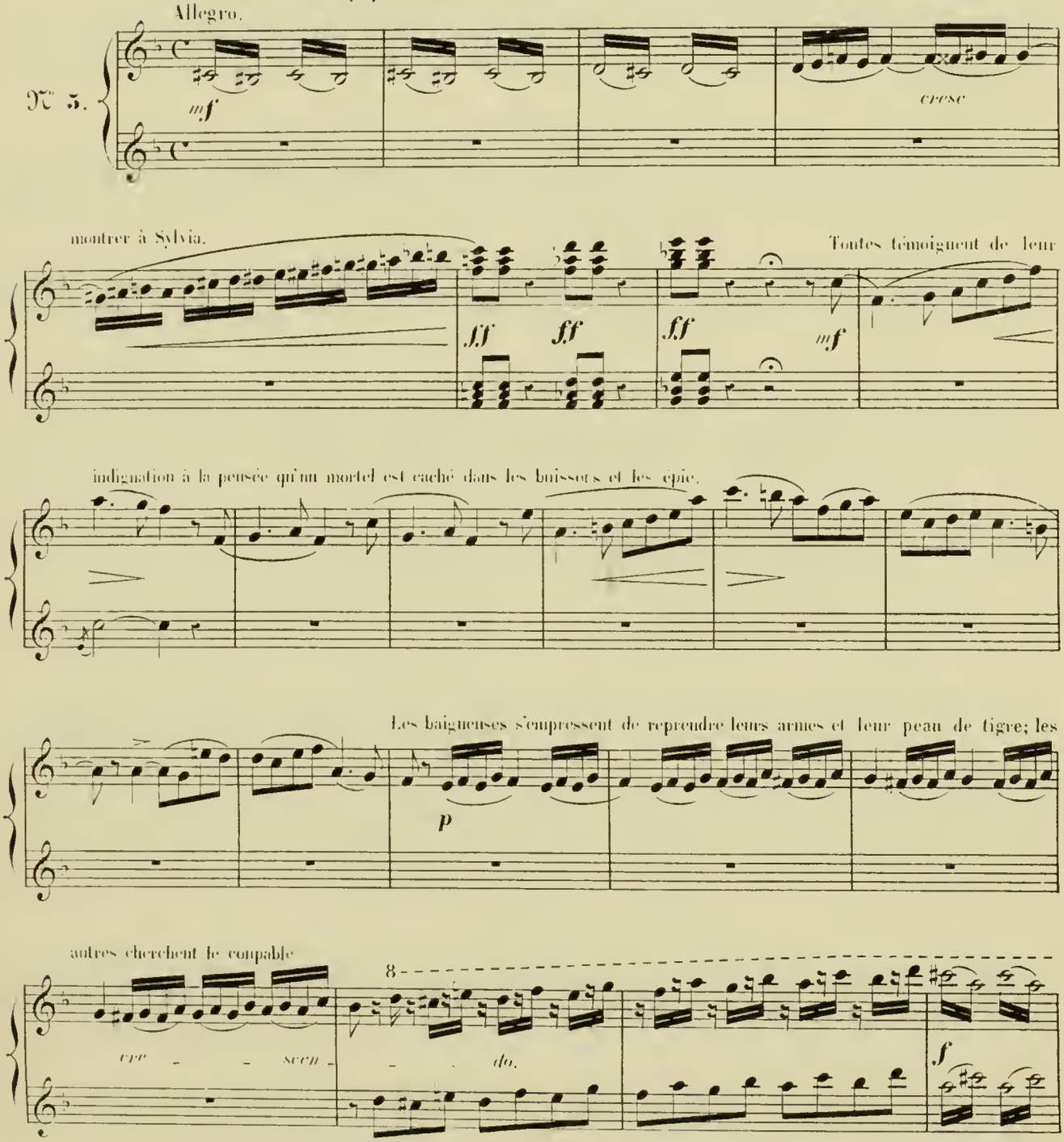
Depuis quelques instants, Orion a paru au dessus du rocher. C'est *le chasseur noir*, la terreur des forêts; il s'est arrêté à la vue de Sylvia et des nymphes et s'est penché avec precaution pour suivre des yeux leurs ebats. De son côté Aminta, à demi caché par le socle de la statue, contemple ce tableau avec ravissement. H. 7887.

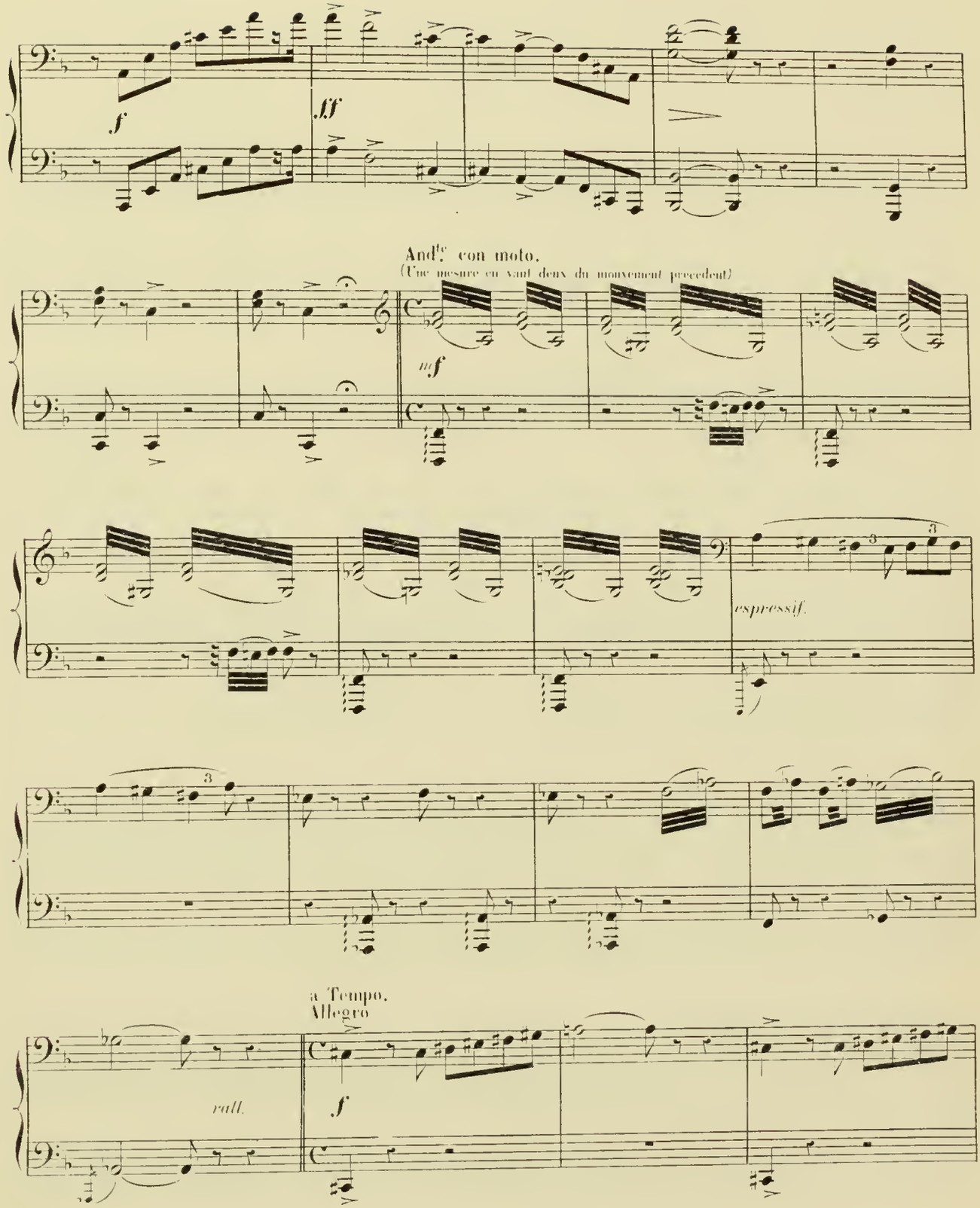
SCÈNE



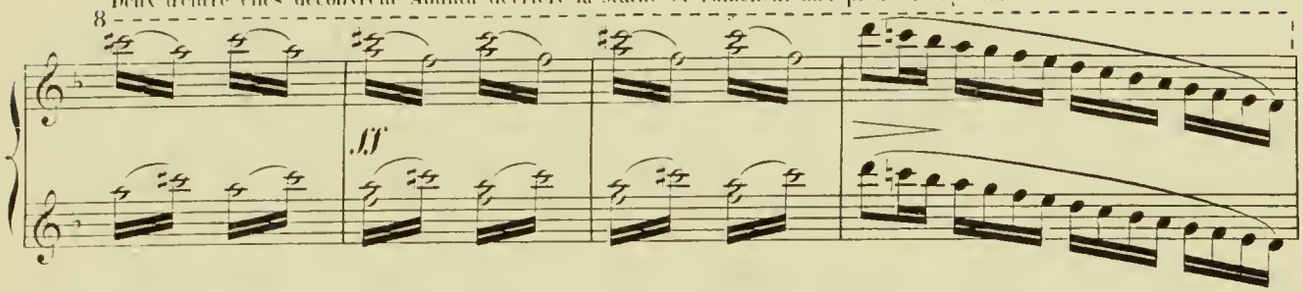
SCÈNE

Soudain une des nymphes avise à terre la houlette et le manteau d'Aminta_Elle les ramasse et court les



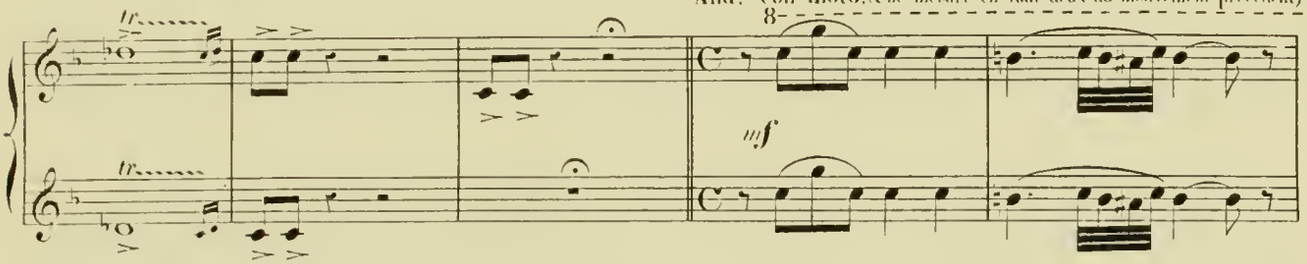

f
fff
And.te con moto.
(Une mesure en vaut deux du mouvement precedent)
mf
espressif.
rall.
a Tempo.
Allegro
f

Deux d'entre elles découvrent Aminta derrière la statue et l'amènent aux pieds de Sylvia.

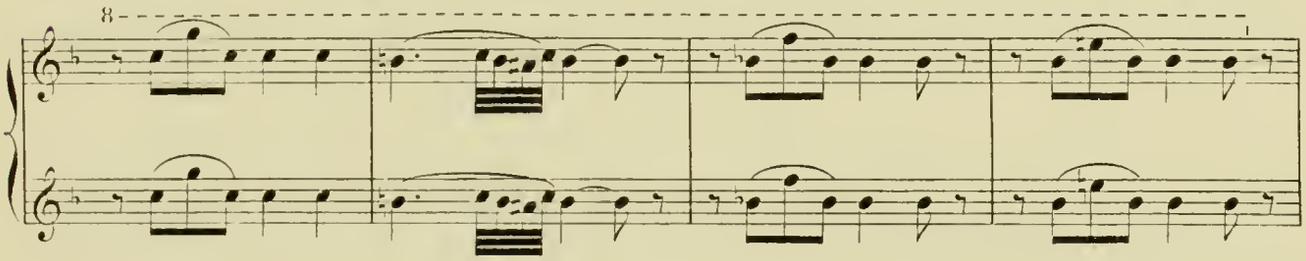


Aminta prosterné semble oublier le danger qui le menace

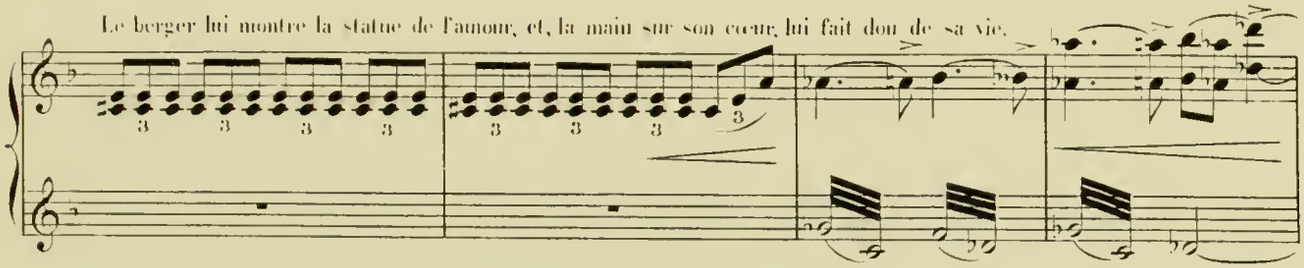
And.te con moto. (Une mesure en vaut deux du mouvement précédent)



pour jouir du bonheur de contempler Sylvia. Elle l'interroge du regard comme pour lui demander la raison de son audace.

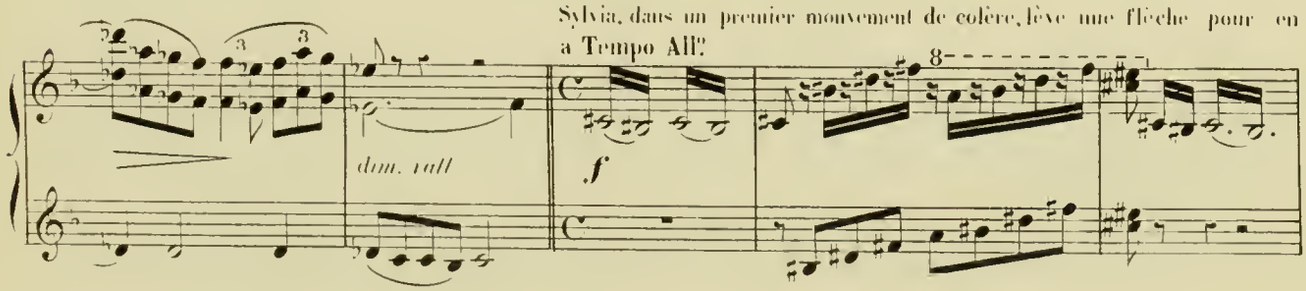


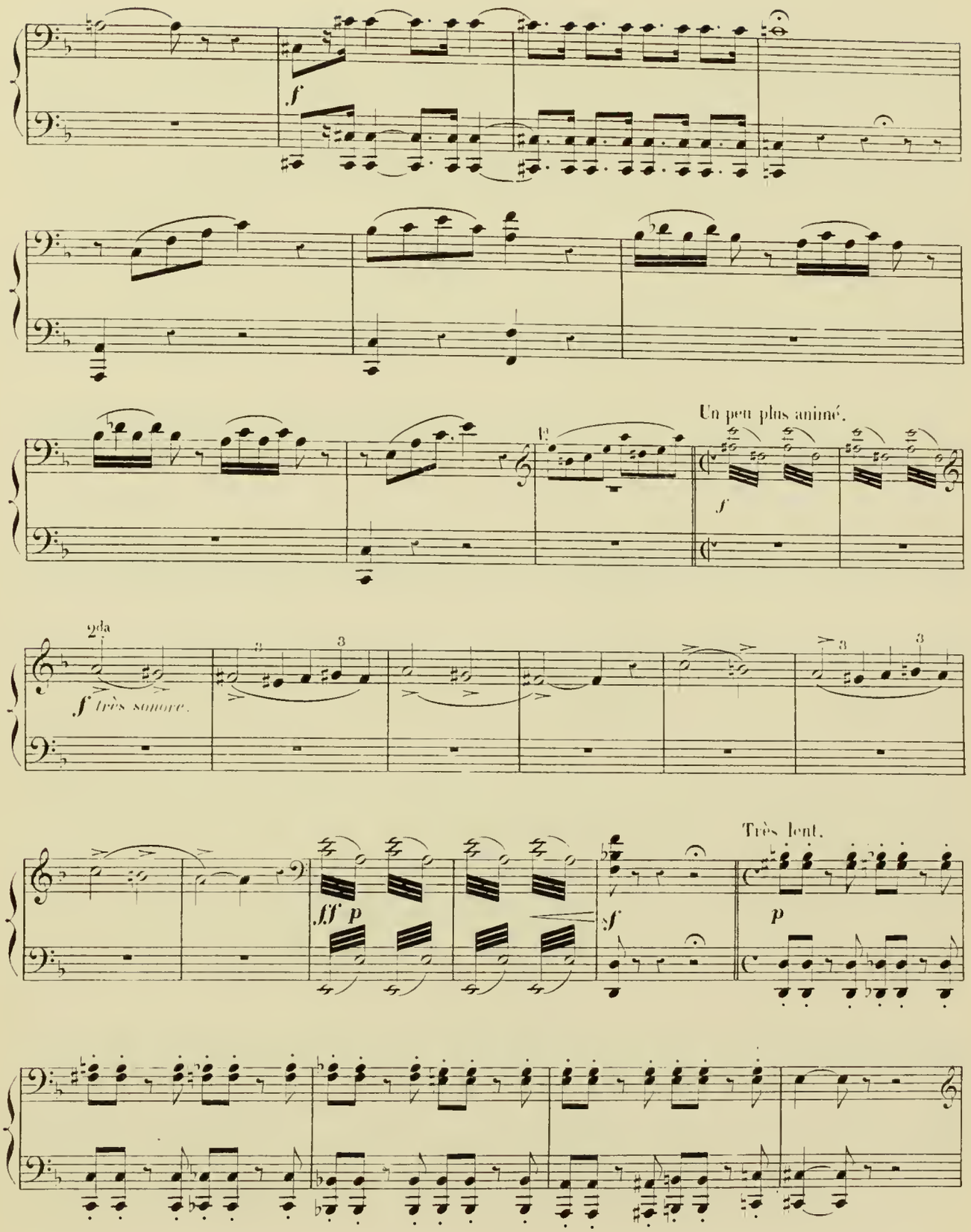
Le berger lui montre la statue de l'amour, et, la main sur son cœur, lui fait don de sa vie.



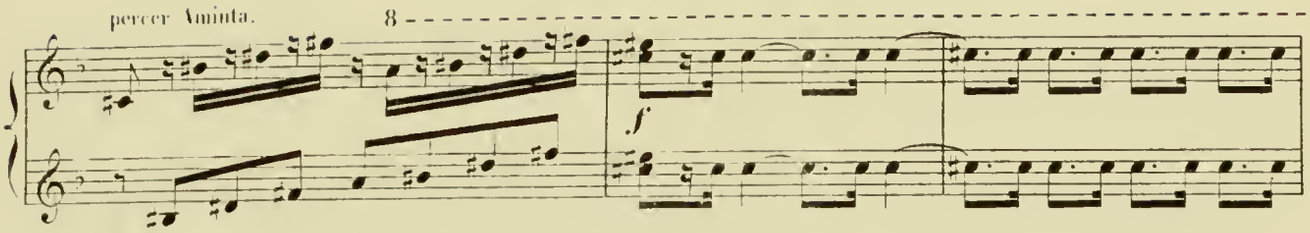
Sylvia, dans un premier mouvement de colère, lève une flèche pour en

a Tempo All.o

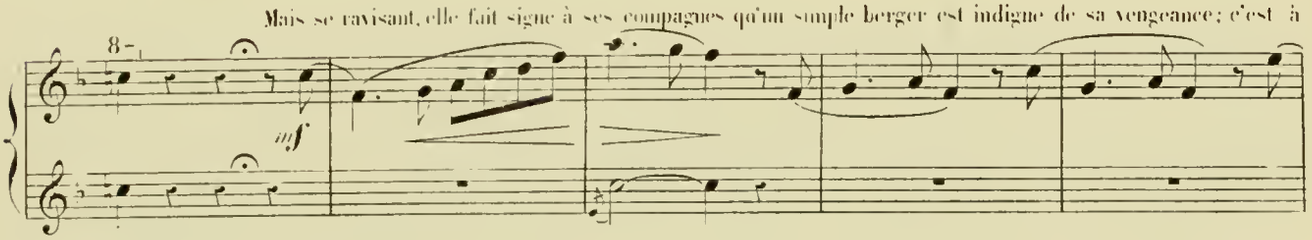



f
Un peu plus animé.
f
2da
f très sonore.
3
3
3
Très lent.
fff p
sf
p

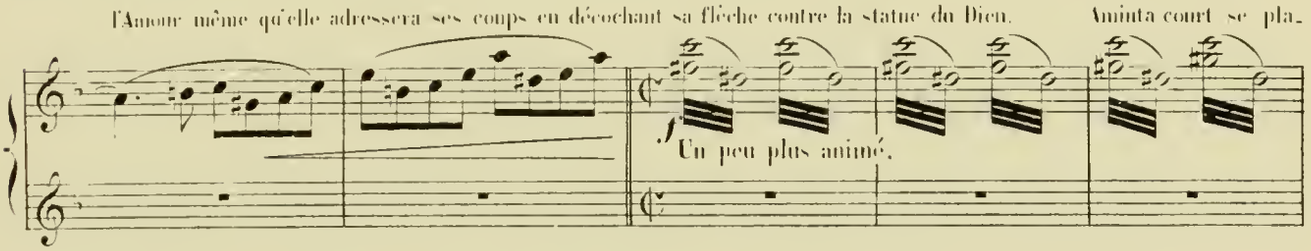
percer Aminta.



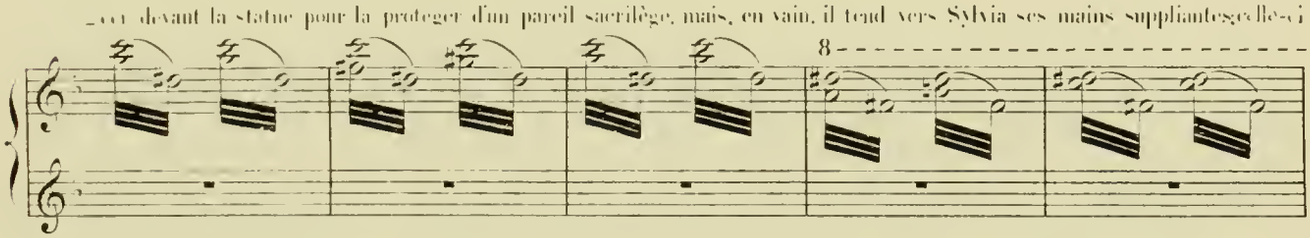
Mais se ravisant, elle fait signe à ses compagnes qu'un simple berger est indigne de sa vengeance; c'est à



l'Amour même qu'elle adressera ses coups en décochant sa flèche contre la statue du Dieu. Aminta court se pla-

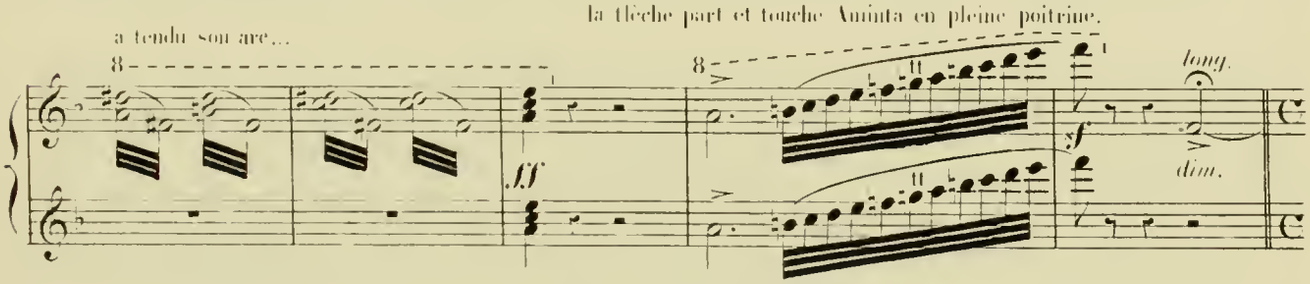


cer devant la statue pour la protéger d'un pareil sacrilège, mais, en vain, il tend vers Sylvia ses mains suppliantes; celle-ci



a tendu son arc...

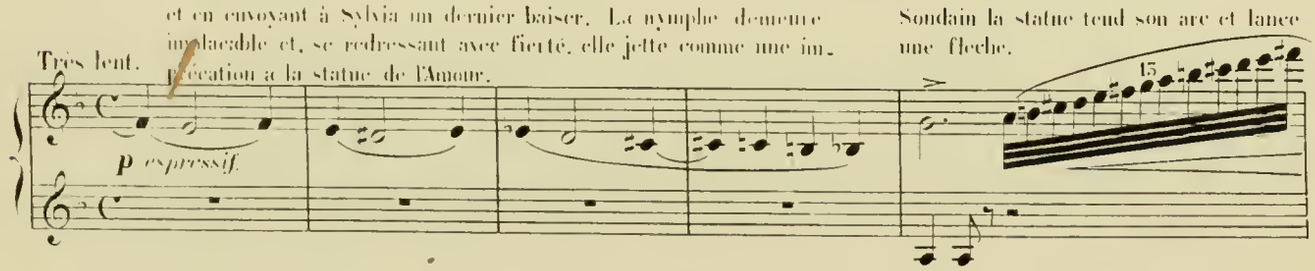
la flèche part et touche Aminta en pleine poitrine.

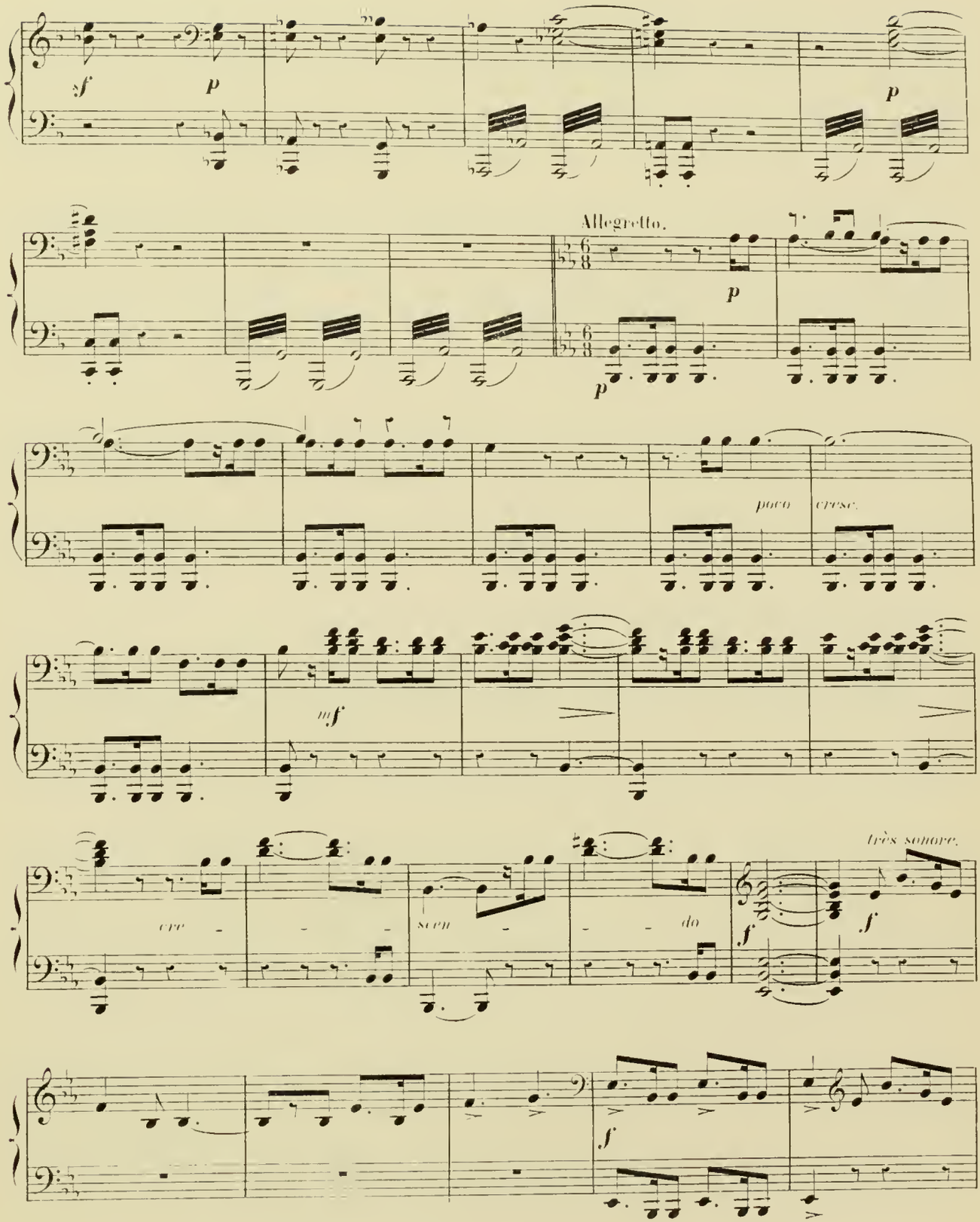


Très lent.

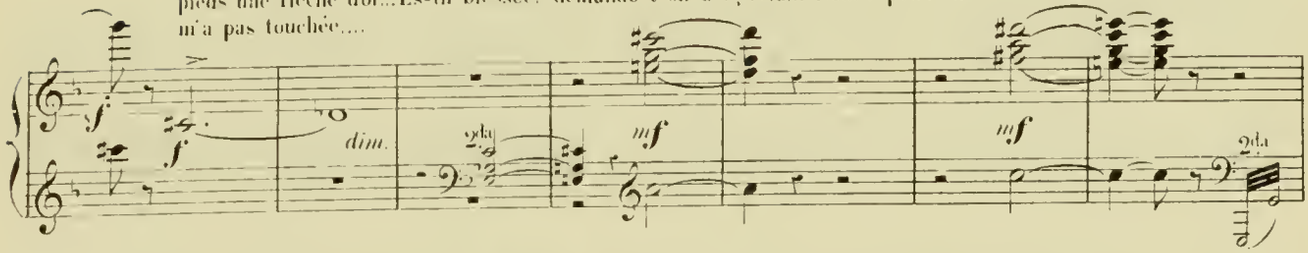
Le berger chancelle et tombe en arrachant la flèche de sa blessure et en envoyant à Sylvia un dernier baiser. La nymphe demeure implacable et, se redressant avec fierté, elle jette comme une imprécation à la statue de l'Amour.

Soudain la statue tend son arc et lance une flèche.

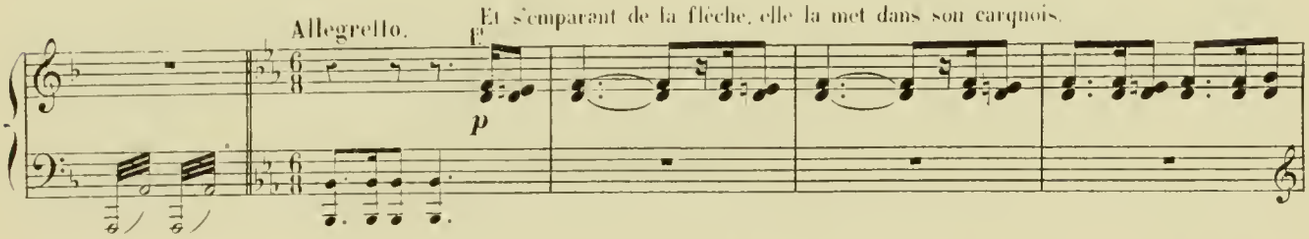



sf
p
p
Allegretto.
p
p
poco
cresc.
mf
très sonore.
cre - - -
scen - - - do
f
f
f
f

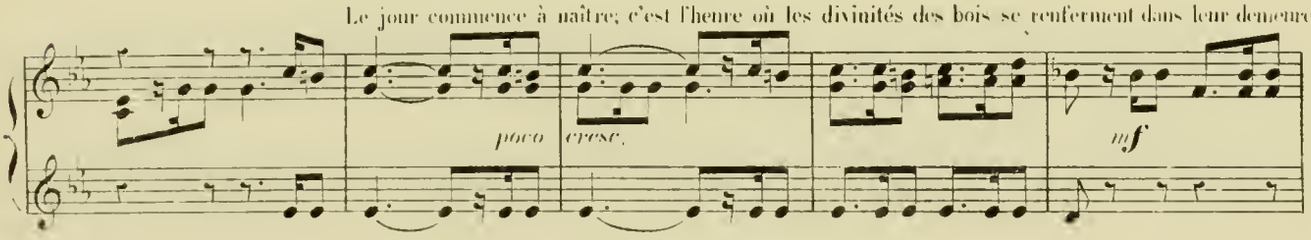
Sylvia tressaille et porte la main à son cœur. Les nymphes s'empressent autour d'elle; l'une d'elles ramasse à ses pieds une flèche d'or...Es-tu blessée? demande-t-on à Sylvia... Non! répond-elle avec un sourire de défi; il ne m'a pas touchée....



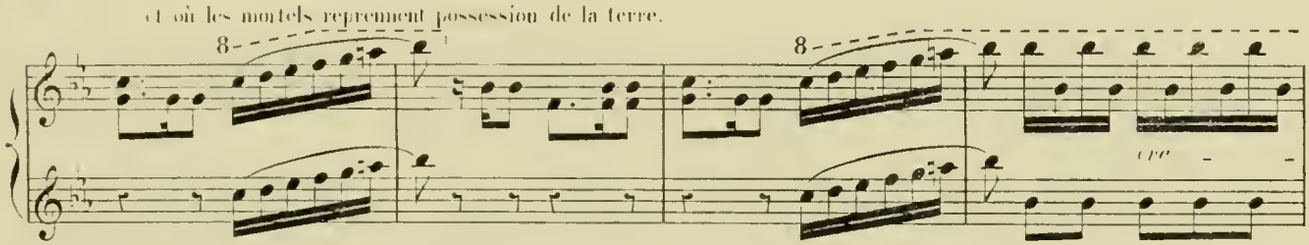
Allegretto. Et s'emparant de la flèche, elle la met dans son carquois.

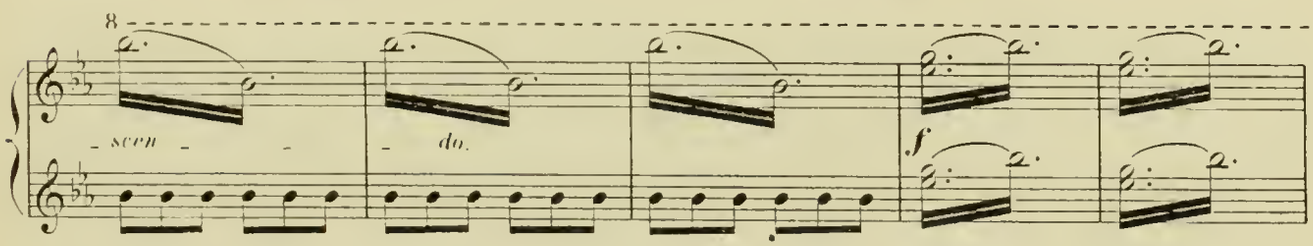


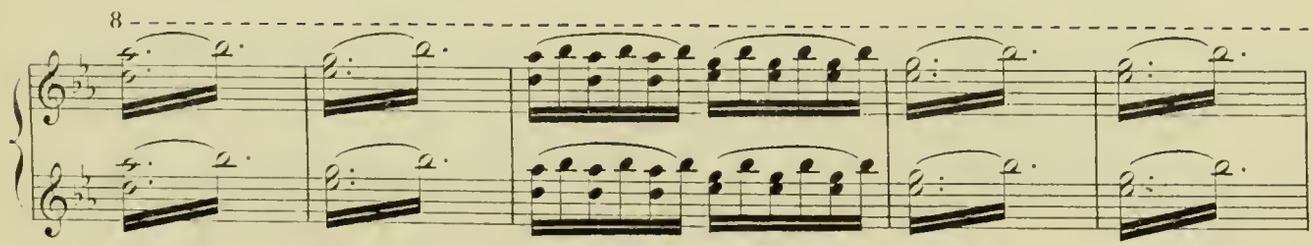
Le jour commence à naître; c'est l'heure où les divinités des bois se renferment dans leur demeure

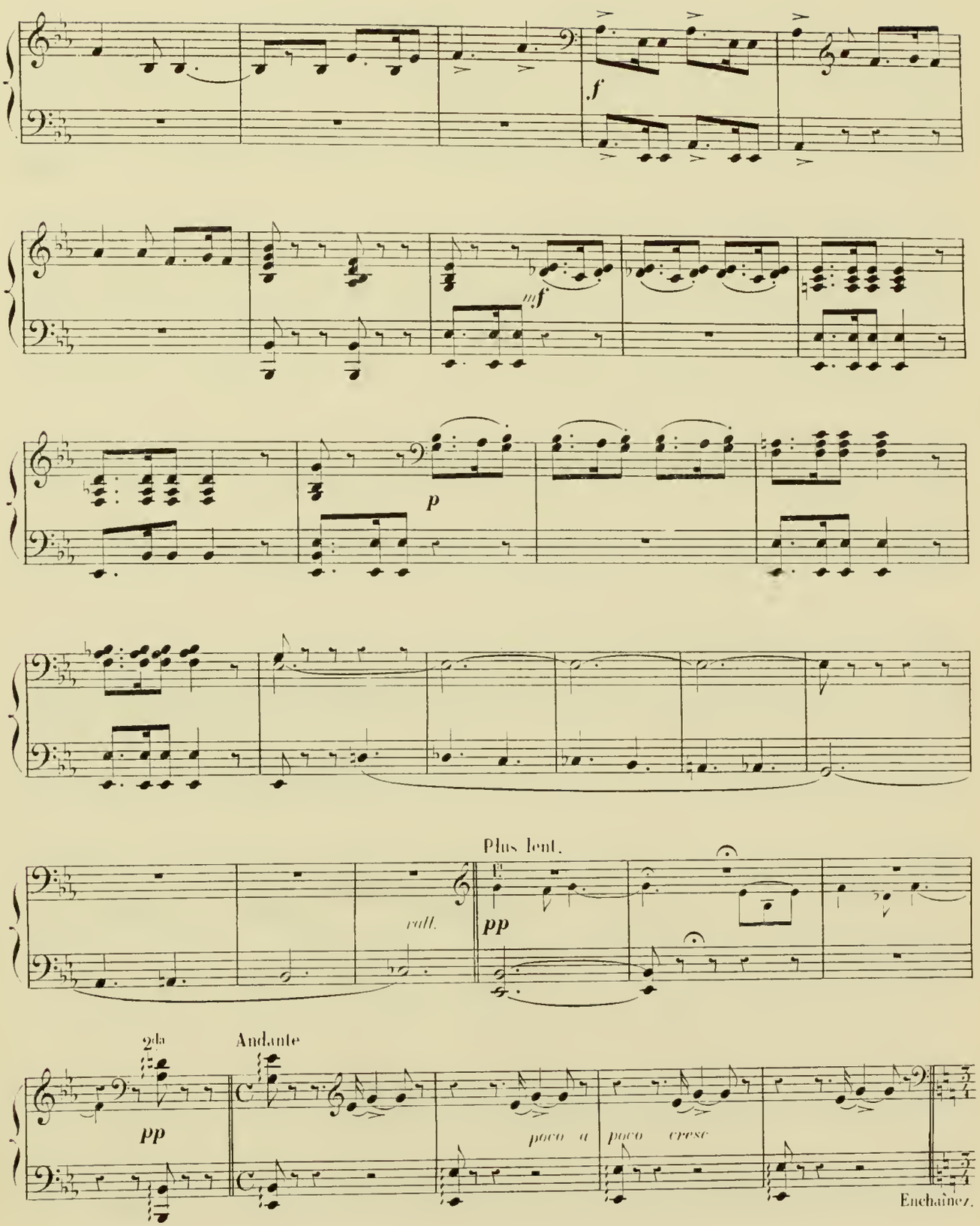


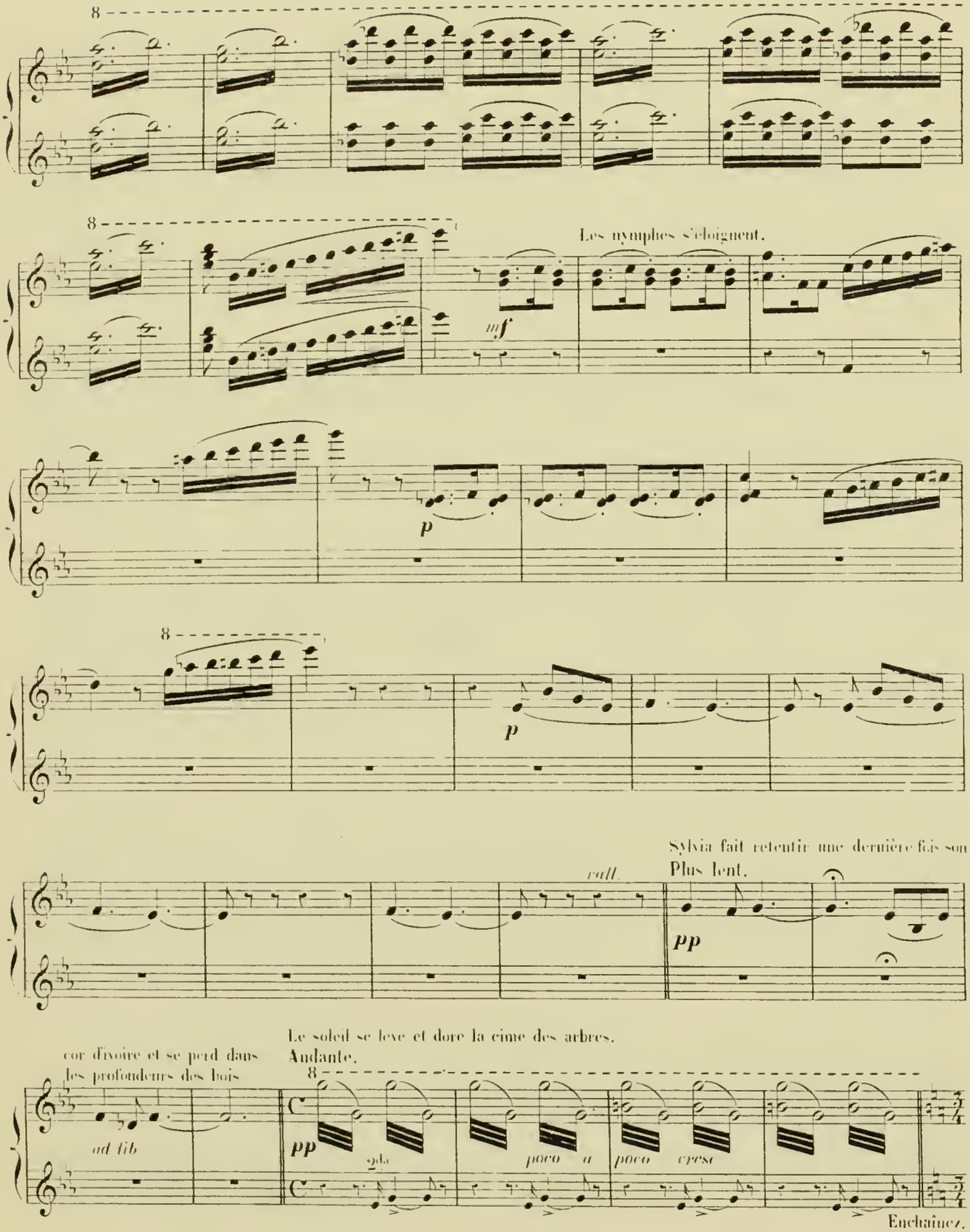
et où les mortels reprennent possession de la terre.



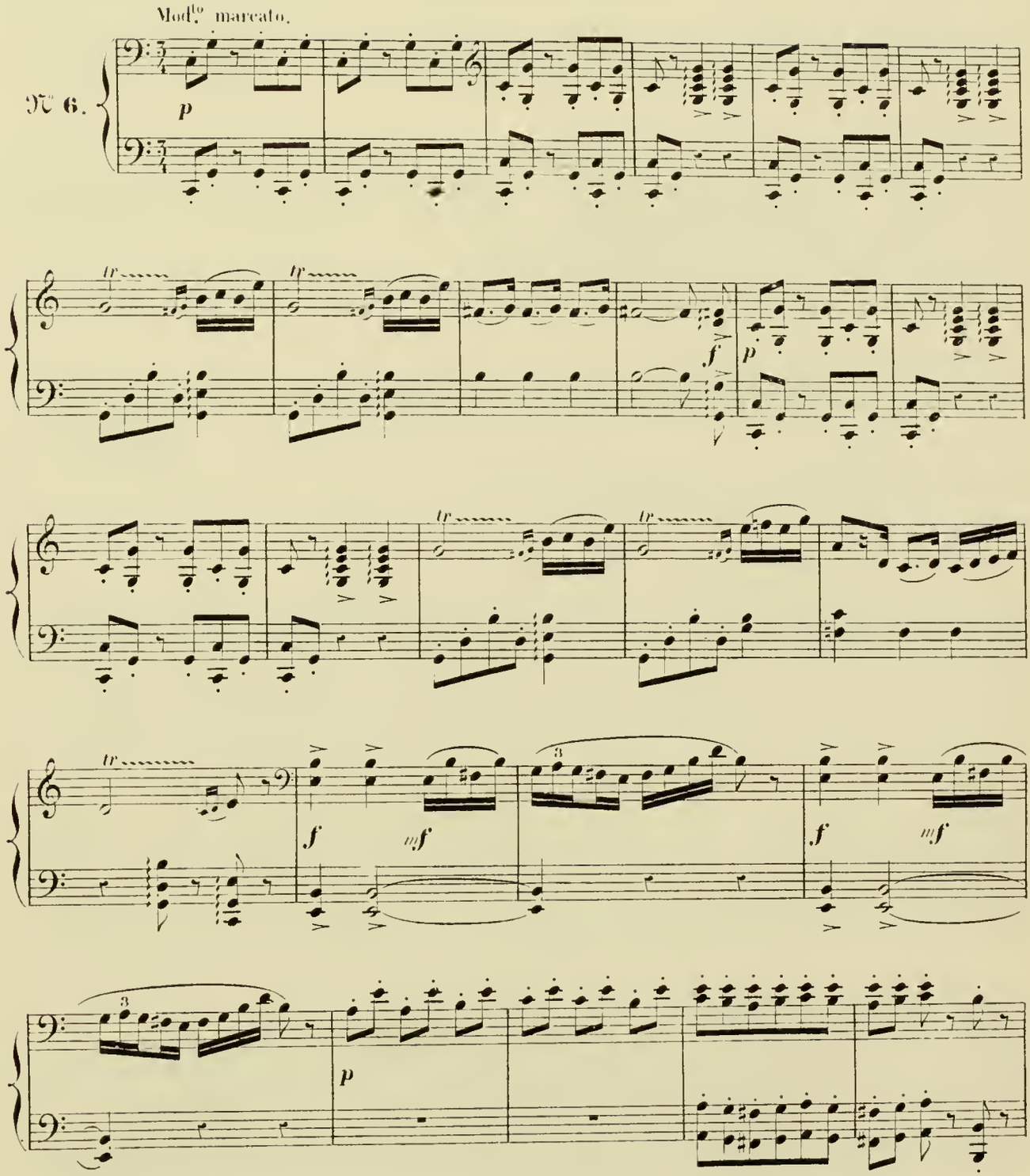





f
mf
p
Plus lent.
rall.
pp
2da
Andante
pp
poco a poco cresc
Enchaînez.


8
8
Les nymphes s'éloignent.
mf
p
8
p
Sylvia fait retentir une dernière fois son
rall.
Plus lent.
pp
cor d'ivoire et se perd dans
les profondeurs des bois
Le soleil se lève et dore la cime des arbres.
Andante.
8
ad lib
pp
poco a
poco cresc
Enchaînez.

CORTÈGE RUSTIQUE

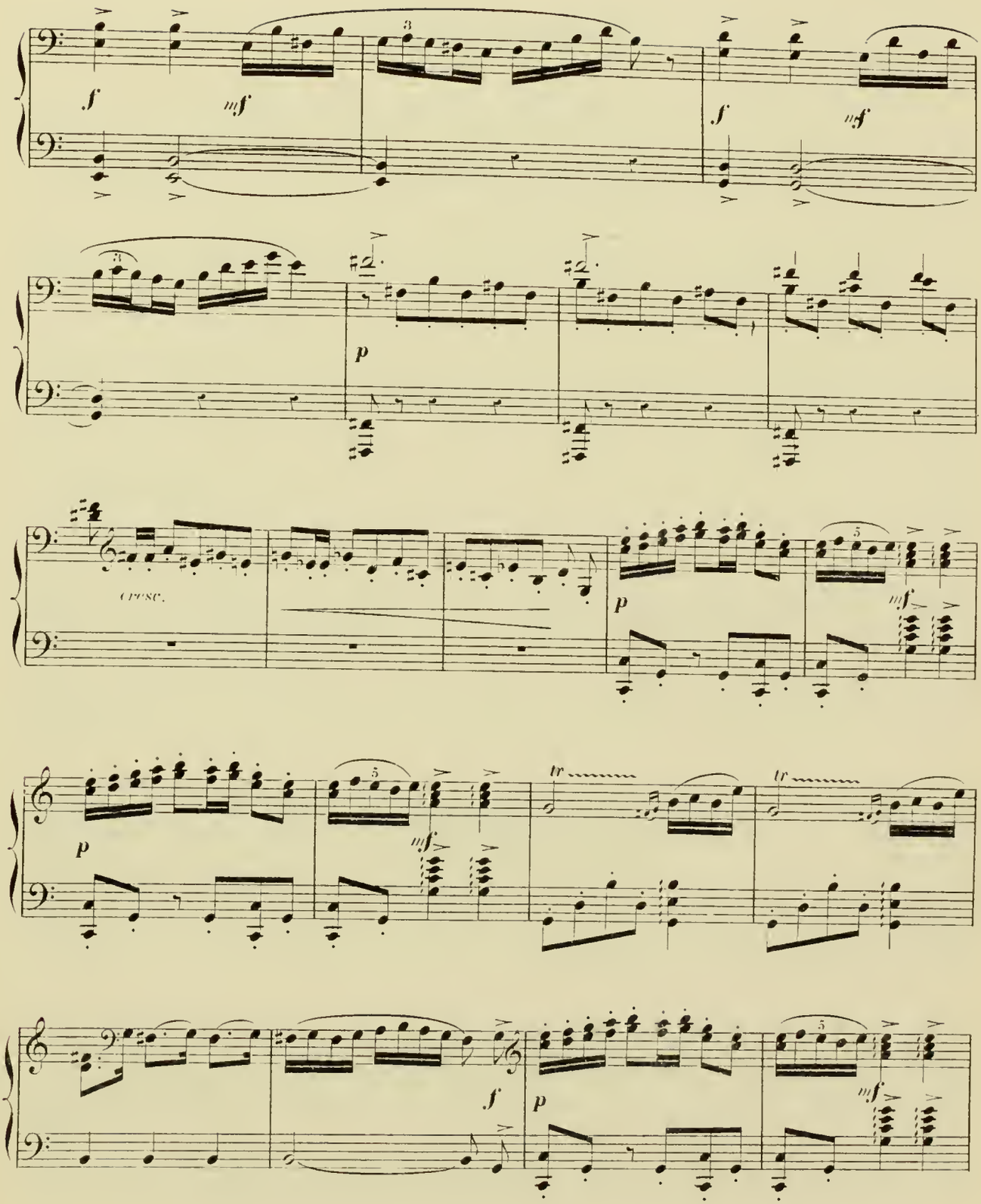


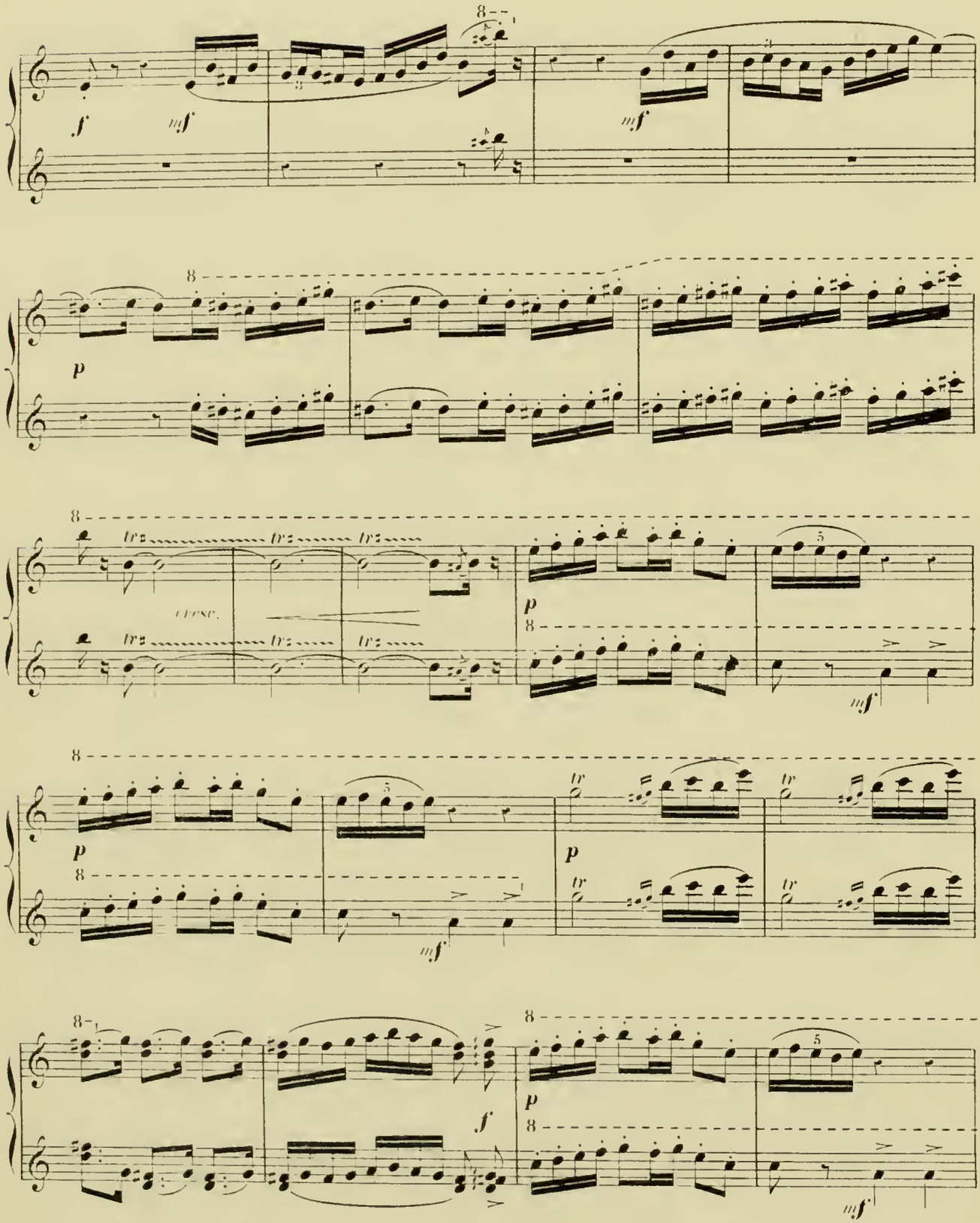
CORTÈGE RUSTIQUE

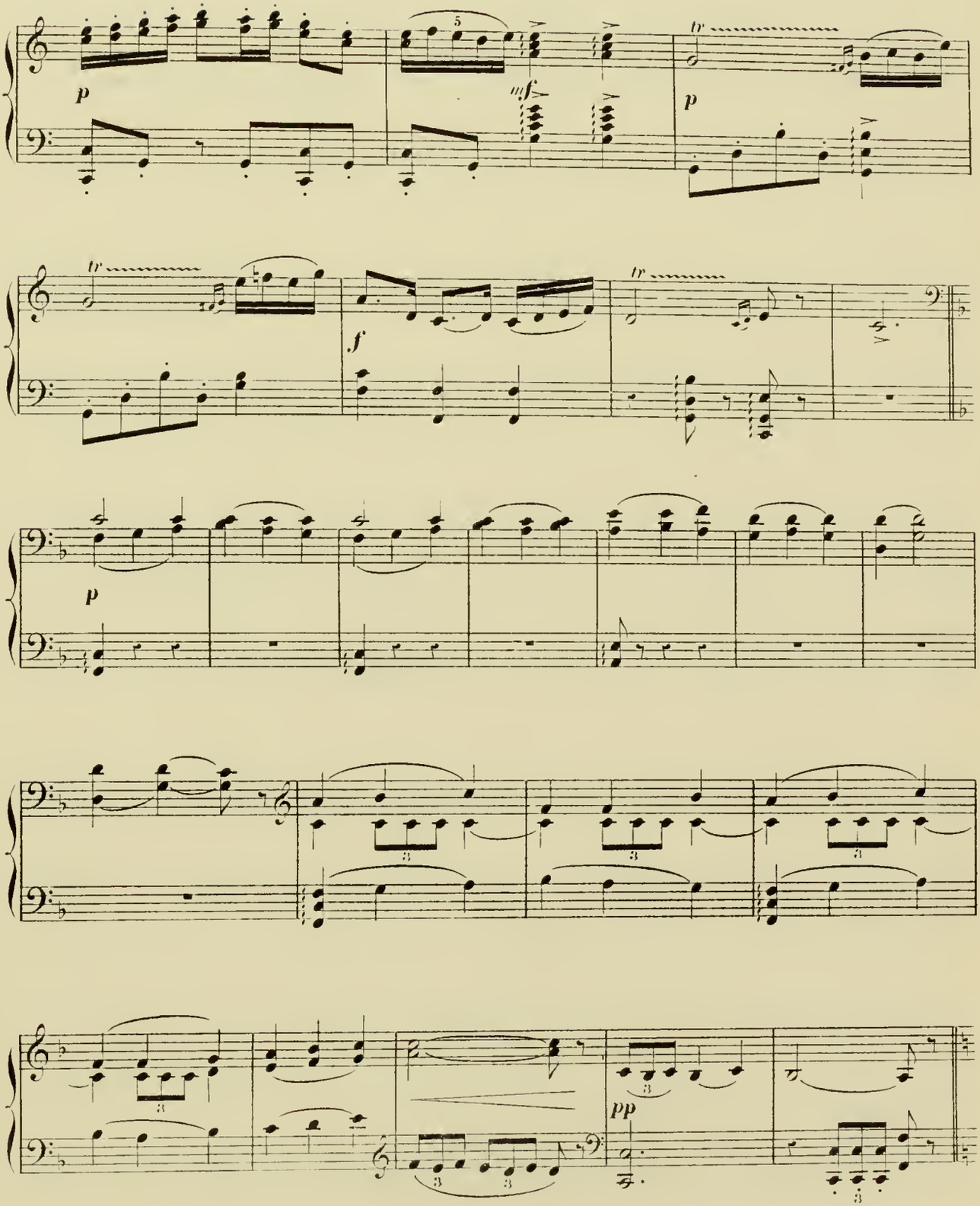
Mod.to marcato. On entend un bruit de fifres et de tambourins; sur la lisière du bois passent des paysans

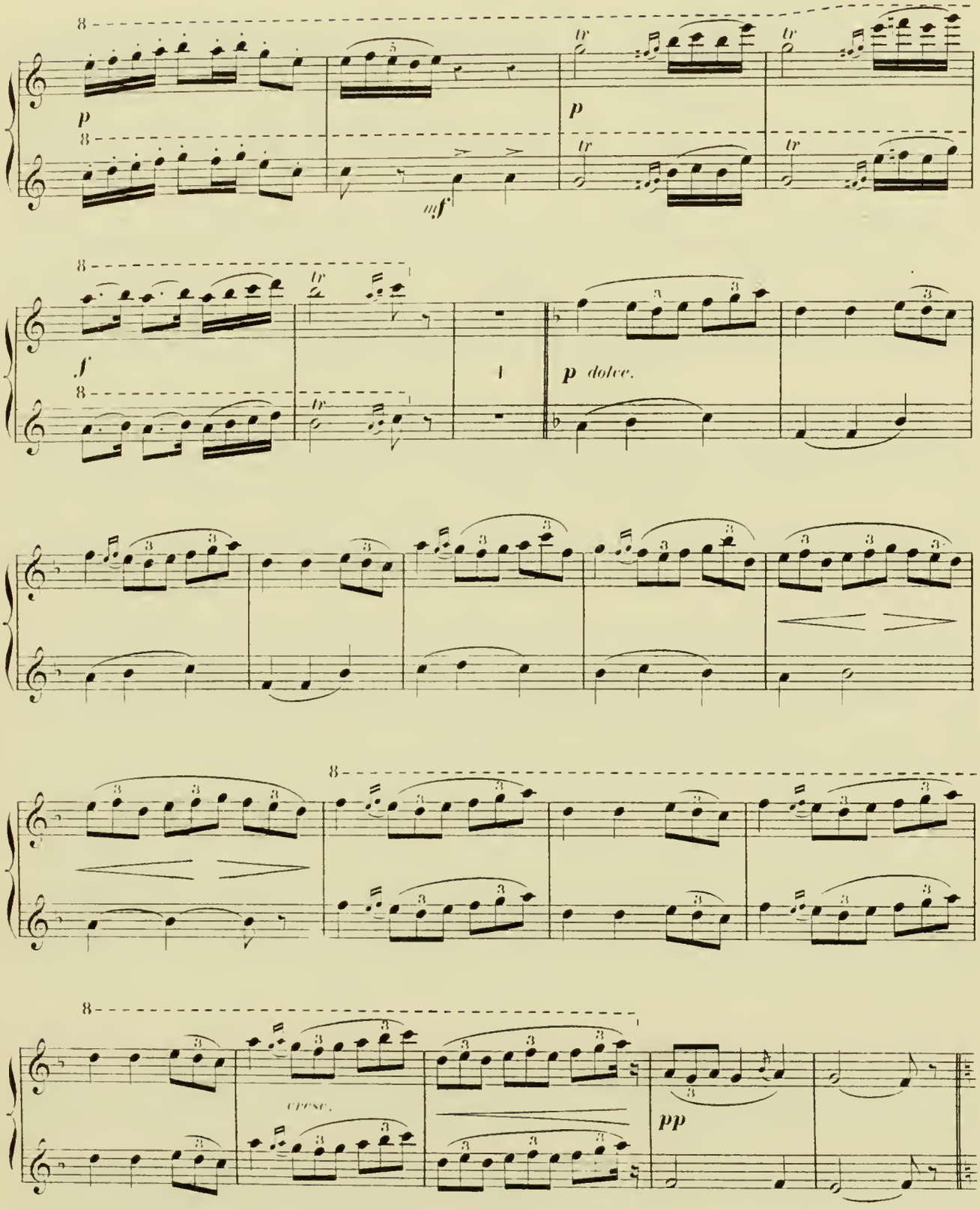
N° 6.

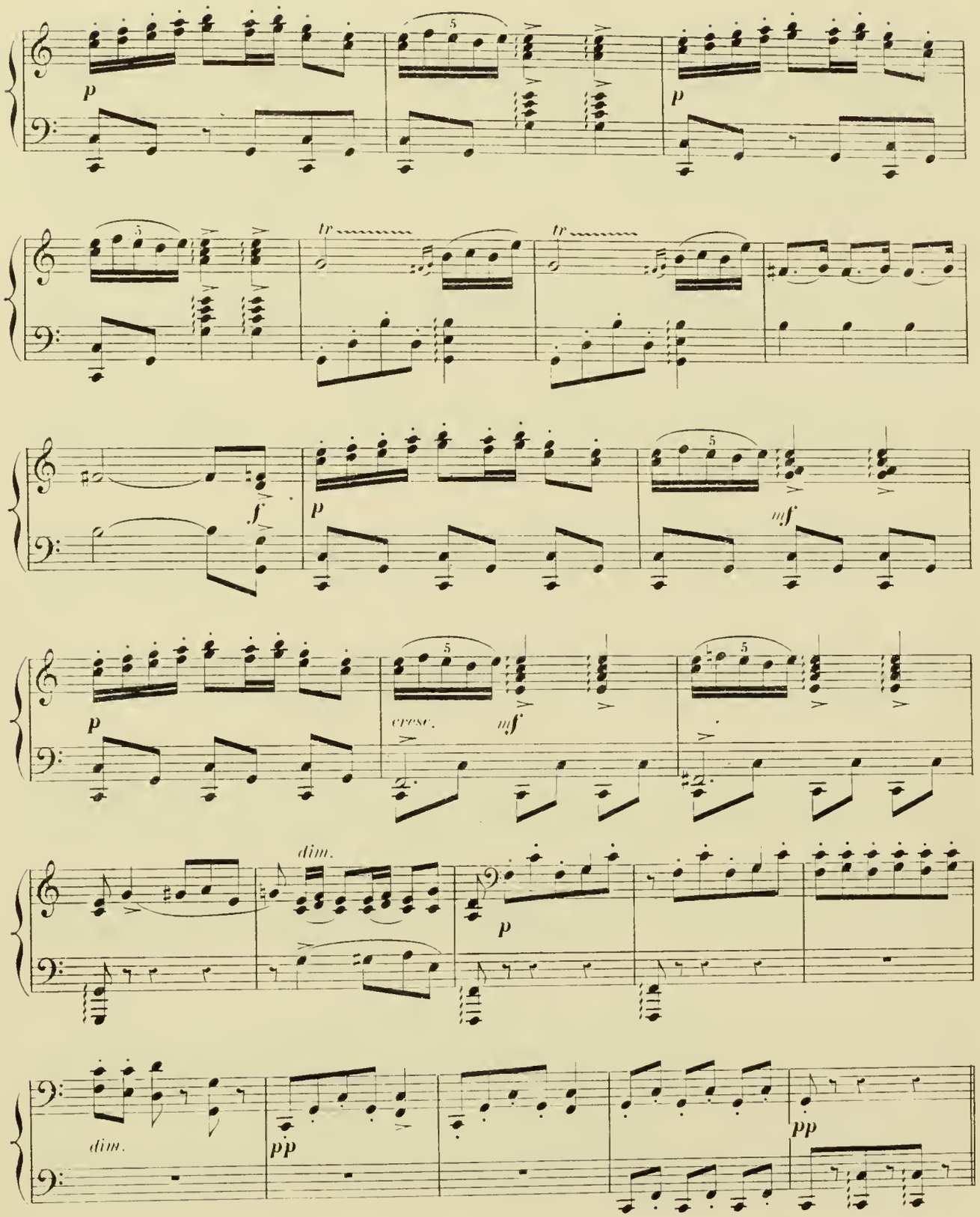
et des paysannes avec des thyrses et tous les instruments de la vendange.


f
mf
3
f
mf
3
p
Cresc.
p
5
mf
p
5
mf
tr
tr
f
p
5
mf

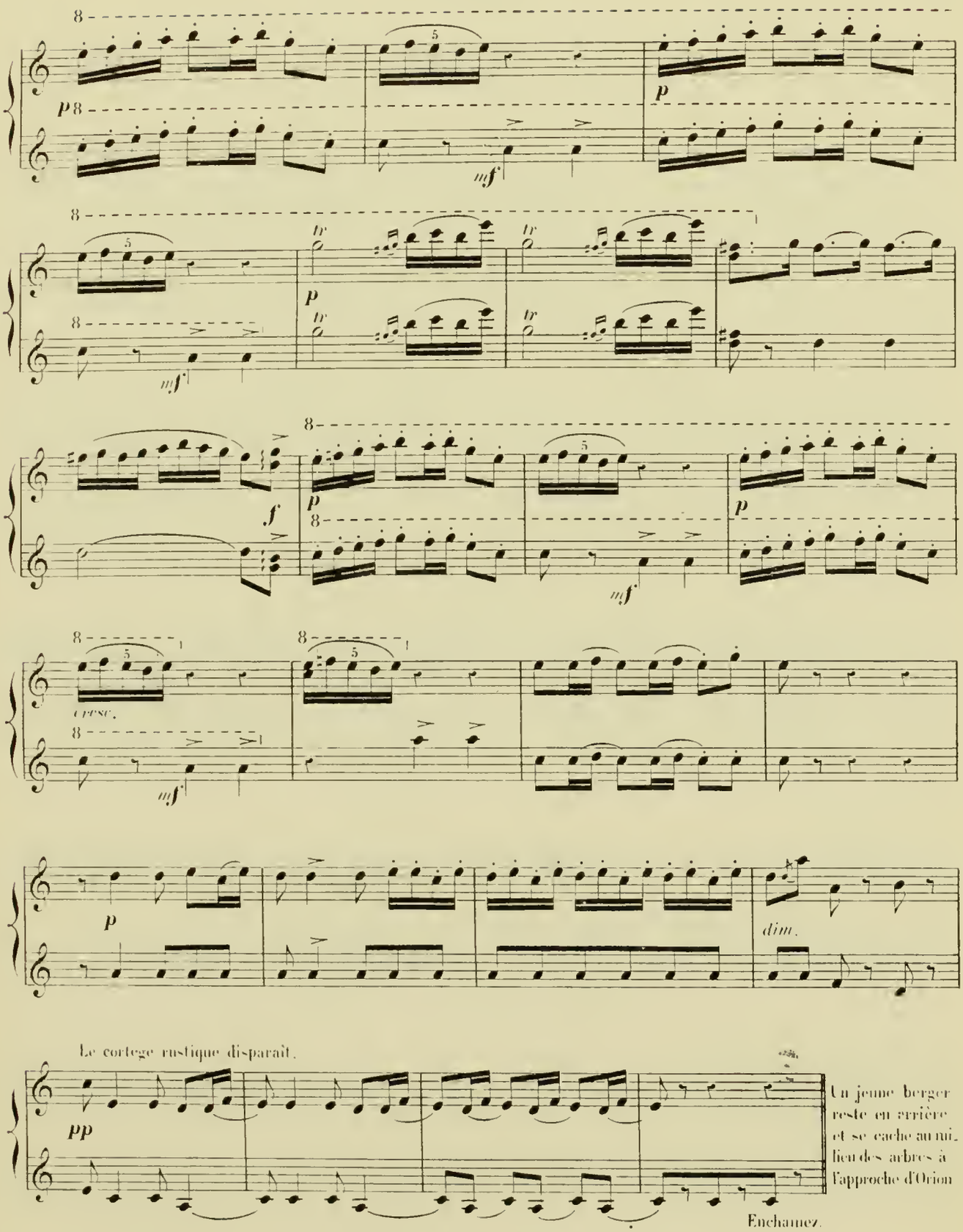

8
f
mf
mf
8
p
8
tr
cresc.
p
8
mf
8
p
tr
p
8
mf
8
f
8
p
8
mf


p
mf
tr
p
tr
f
tr
p
pp

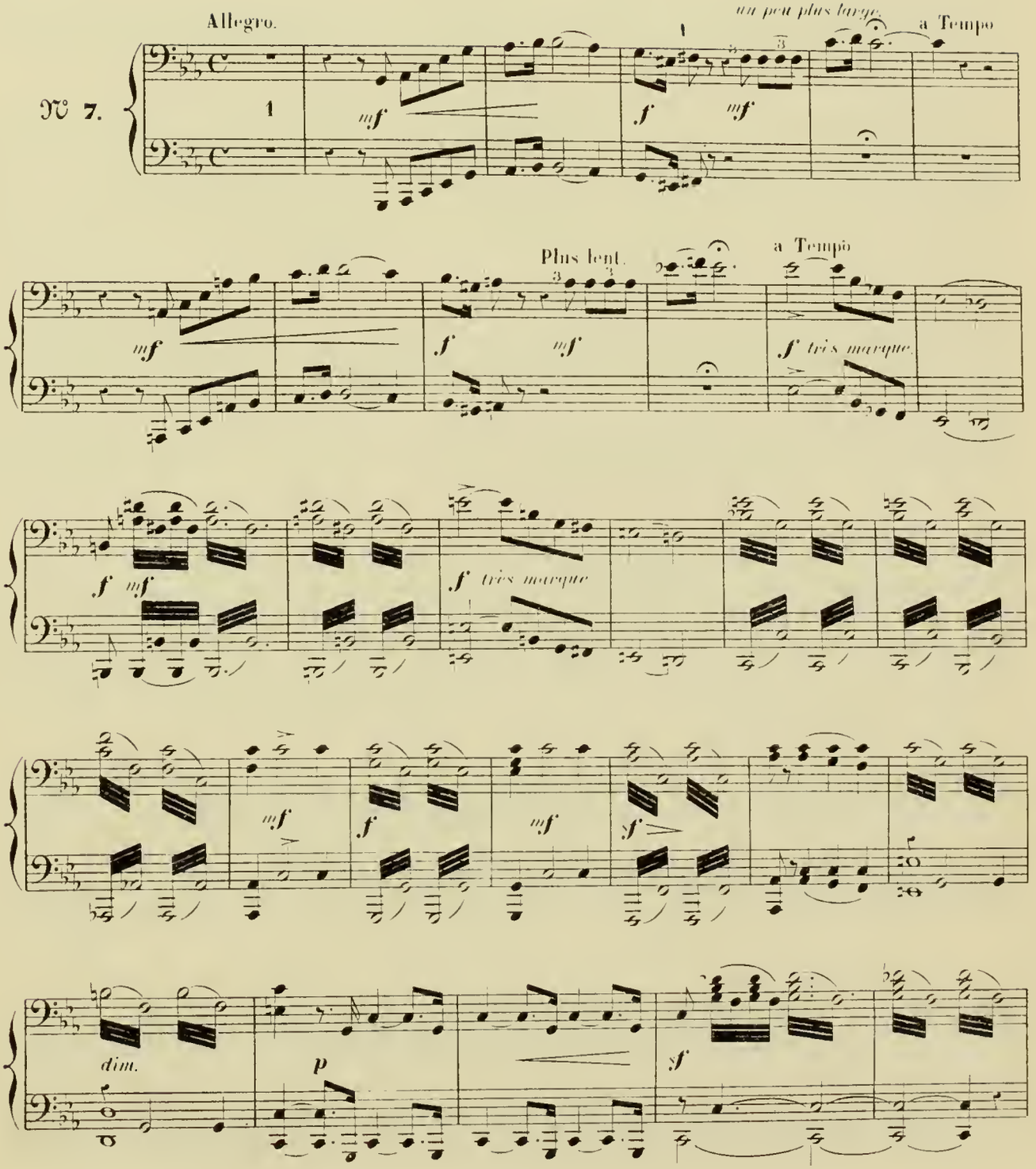

p
mf
tr
f
p dolce.
cresc.
pp



Enchaînez.

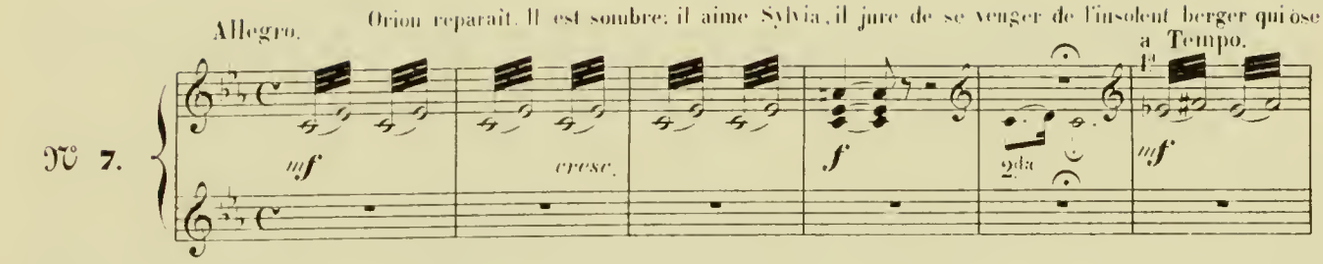

p
mf
tr
f
cresc.
dim.
pp
Le cortege rustique disparaît.
Un jeune berger reste en arrière et se cache au milieu des arbres à l'approche d'Orion
Enchaînez.

SCÈNE.

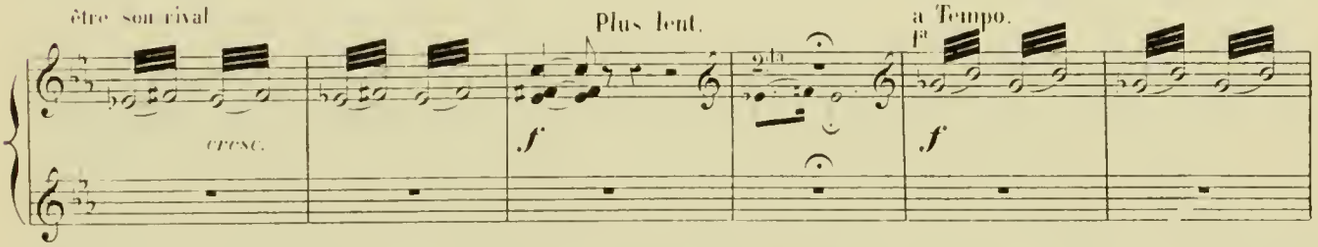

Allegro.
un peu plus large.
a Tempo
№ 7.
mf
f
mf
Plus lent.
a Tempo
mf
f
mf
f très marqué.
f mf
f très marqué
mf
f
mf
sf
dim.
p
sf

SCÈNE.

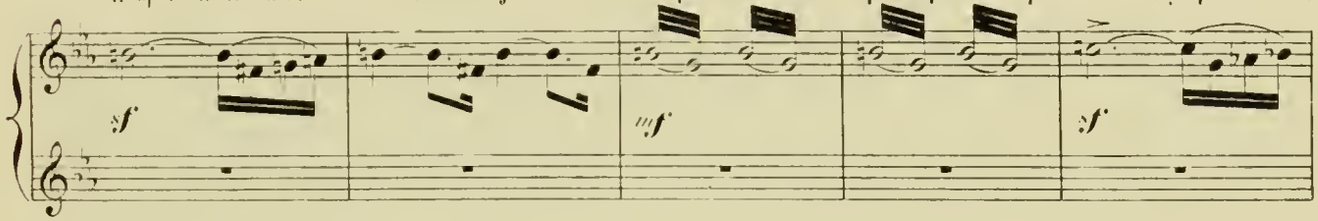
Allegro. Orion reparaît. Il est sombre; il aime Sylvia, il jure de se venger de l'insolent berger qui ose

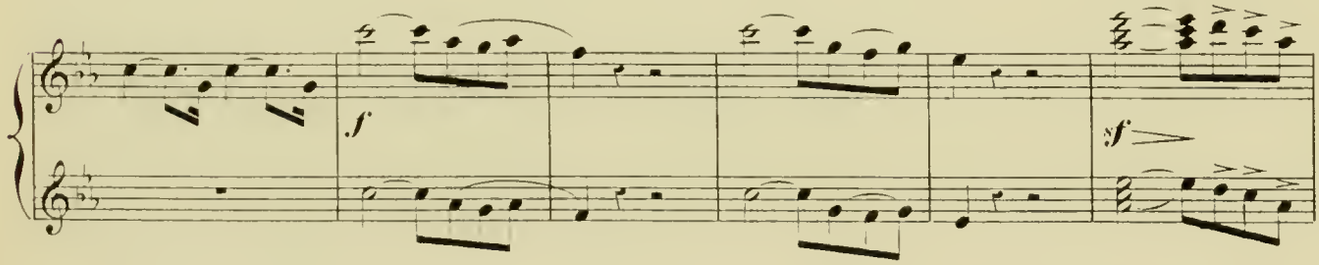


être son rival

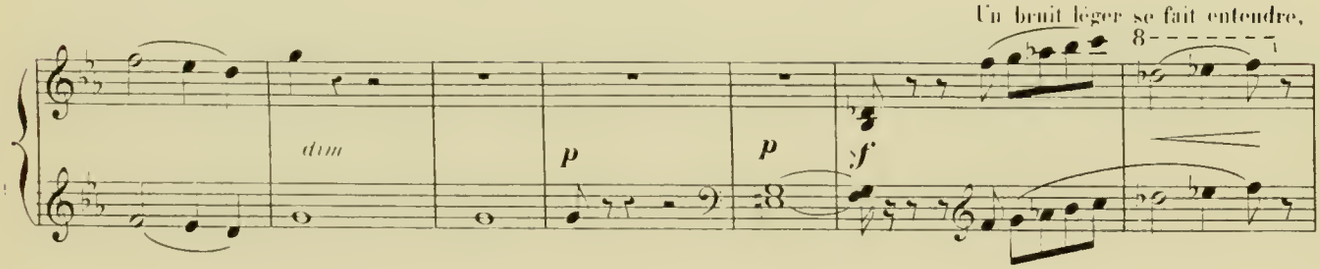


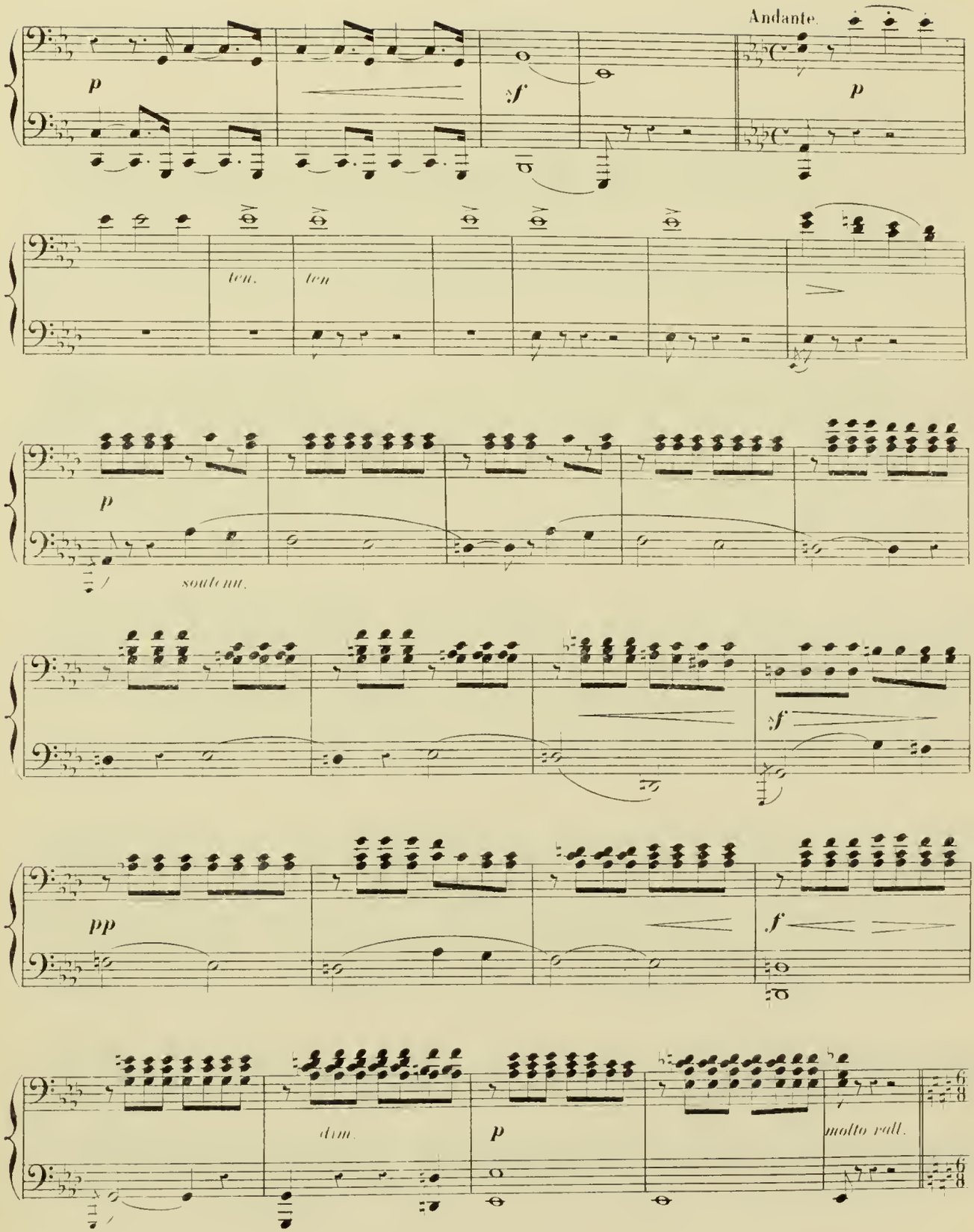
Il aperçoit Aminta, court à lui, et se réjouit de sa mort, puis il médite un piège pour s'emparer de la Nymphe rebelle.





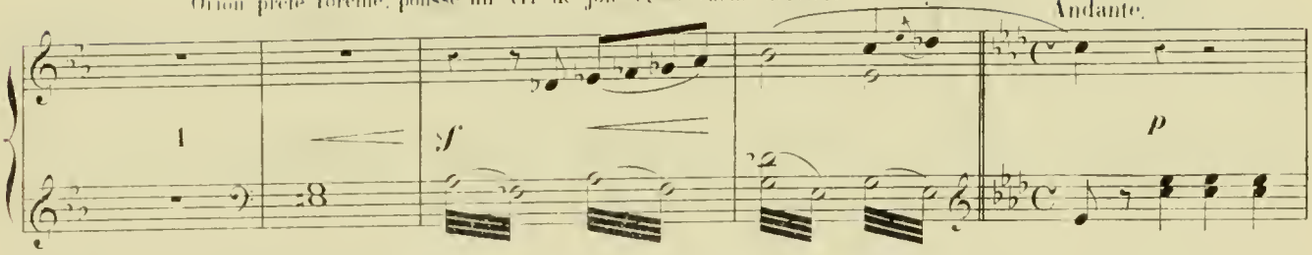
Un bruit léger se fait entendre,



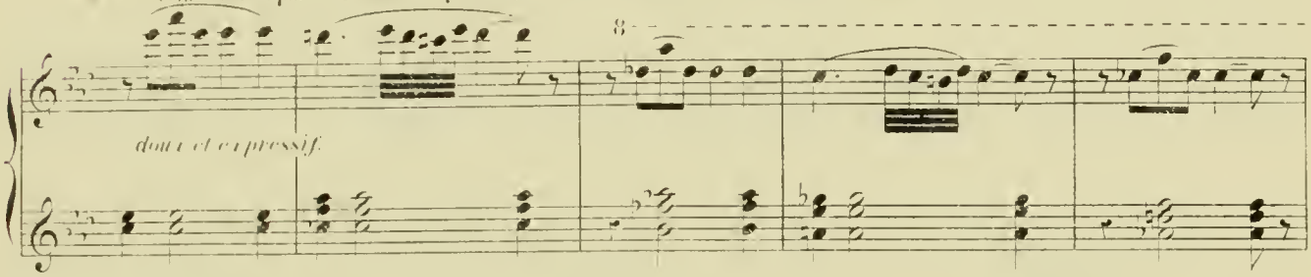

Andante.
p
sf
p
ten.
ten
p
soutenu.
sf
pp
f
dim.
p
molto rall.

Orion prête l'oreille, pousse un cri de joie et se cache derrière l'hémicycle.

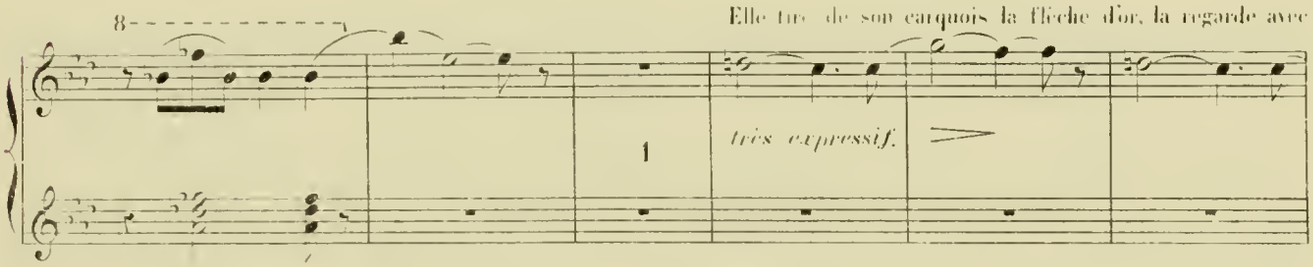
Andante.



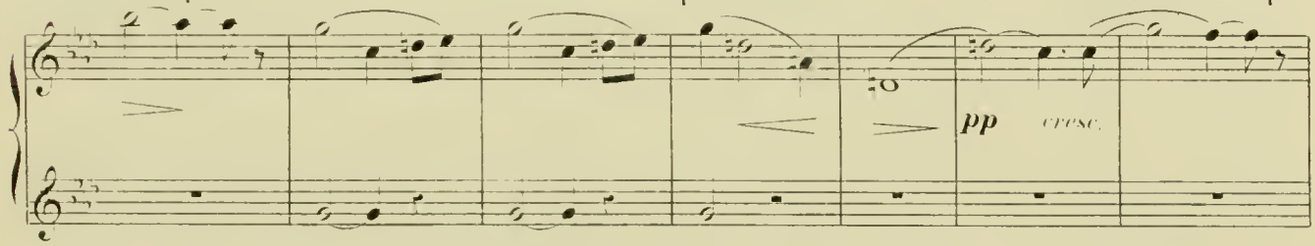
Sylvia s'est séparée de ses compagnes, un attrait irrésistible l'a ramenée vers Aminta.



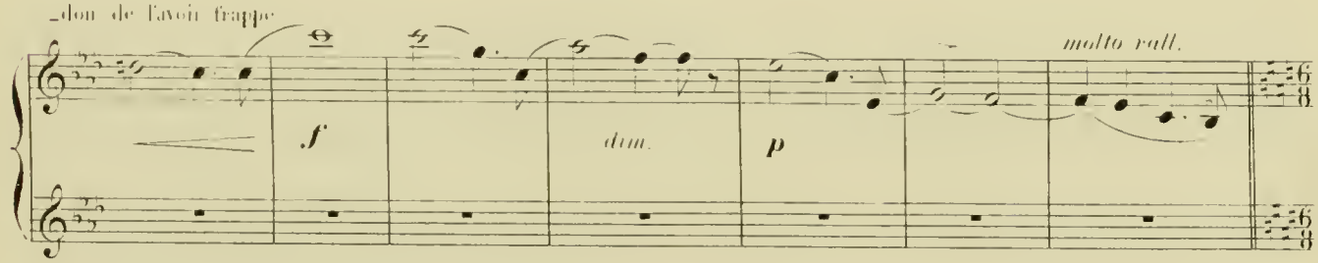
Elle tire de son carquois la flèche d'or, la regarde avec

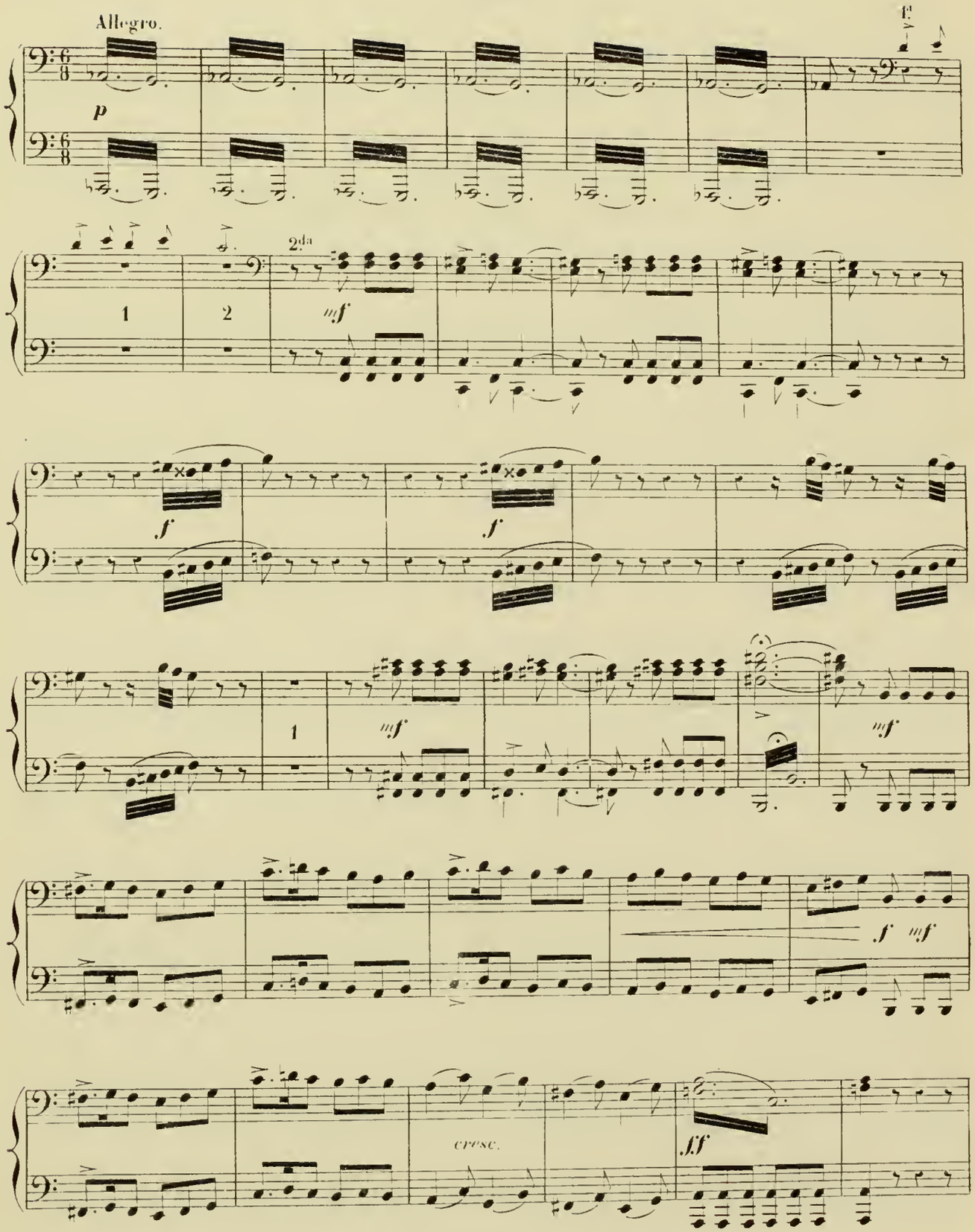


tendresse, la porte à ses lèvres, puis elle se tourne vers Aminta et semble lui demander par-



-don de l'avoir frappé.

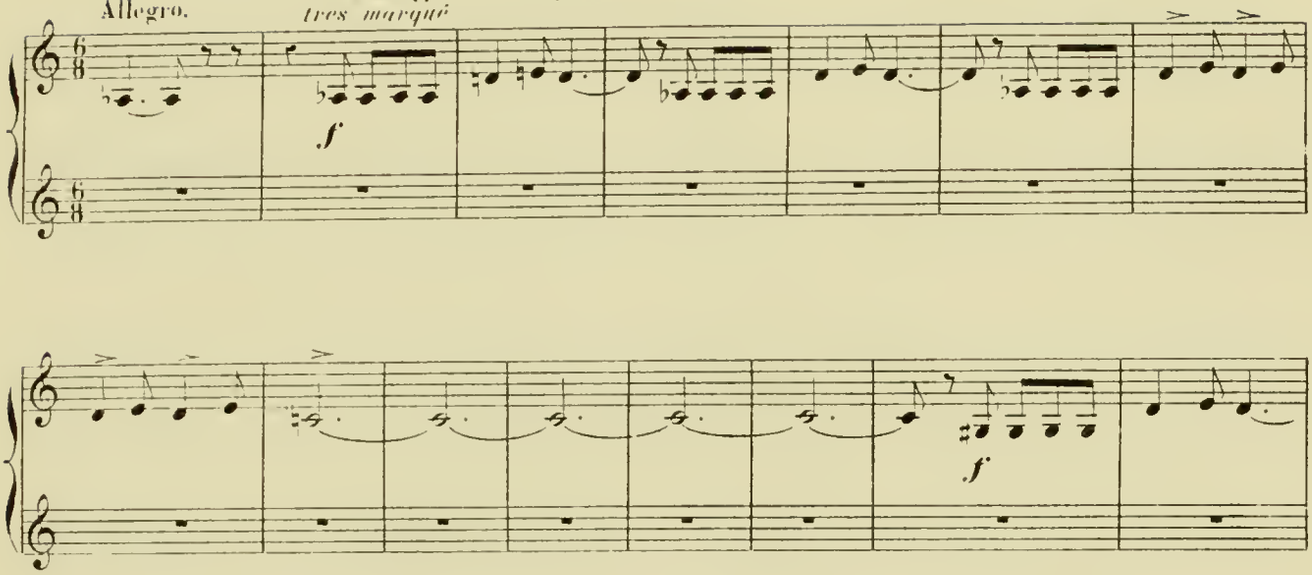



Allegro.
p
2da
mf
1
2
f
f
1
mf
mf
f mf
cresc.
ff

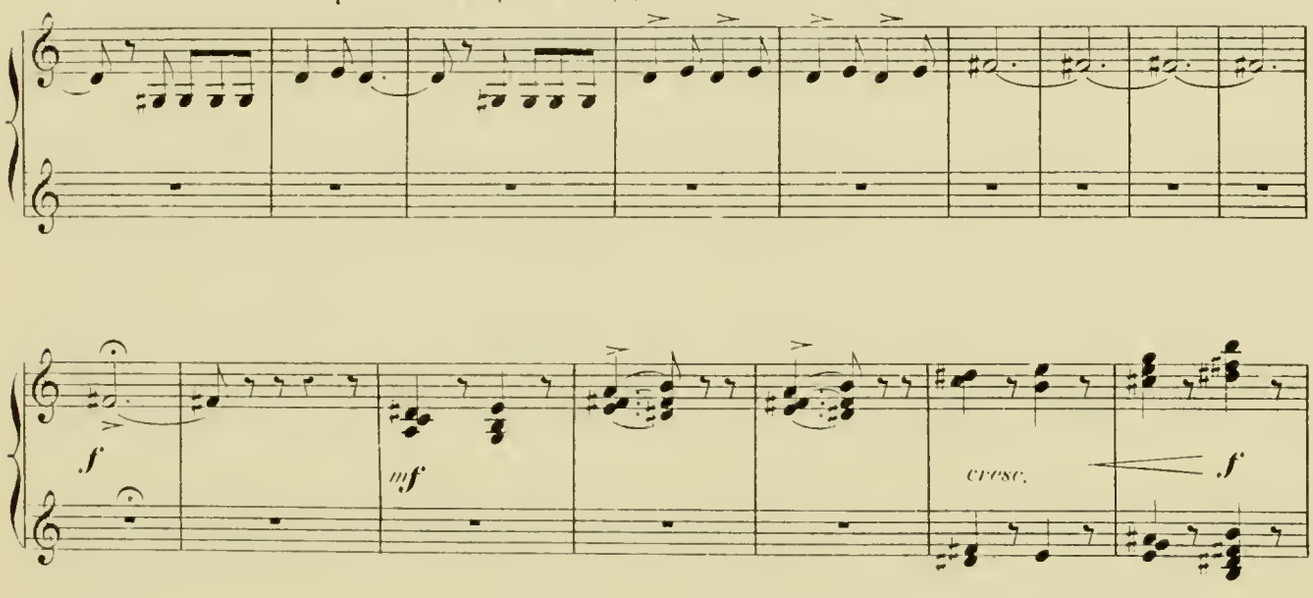
Allegro.

Orion s'est approché de Sylvia et la poursuit

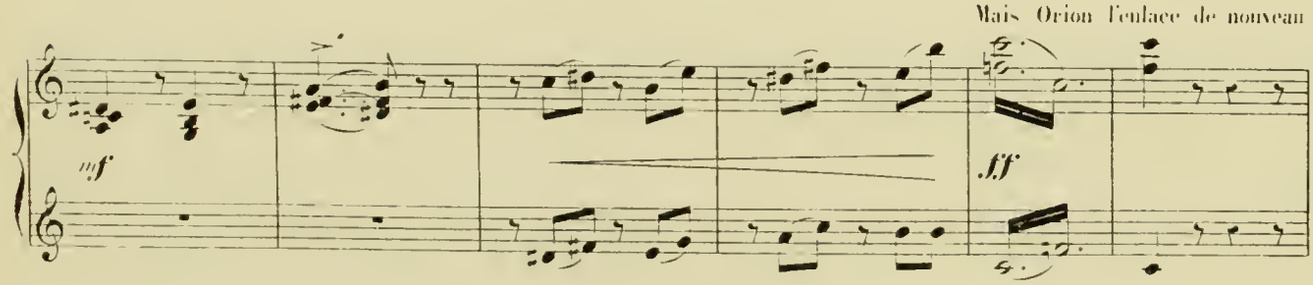
très marqué

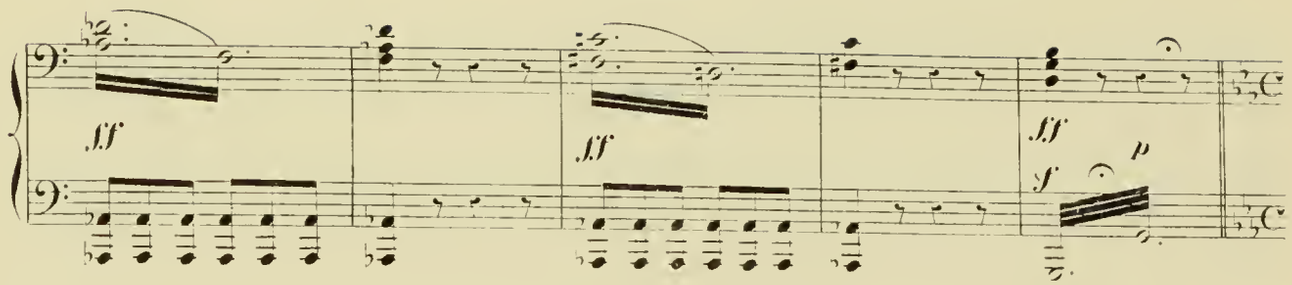


Une première fois Sylvia se dégage de l'étreinte du Chasseur noir:

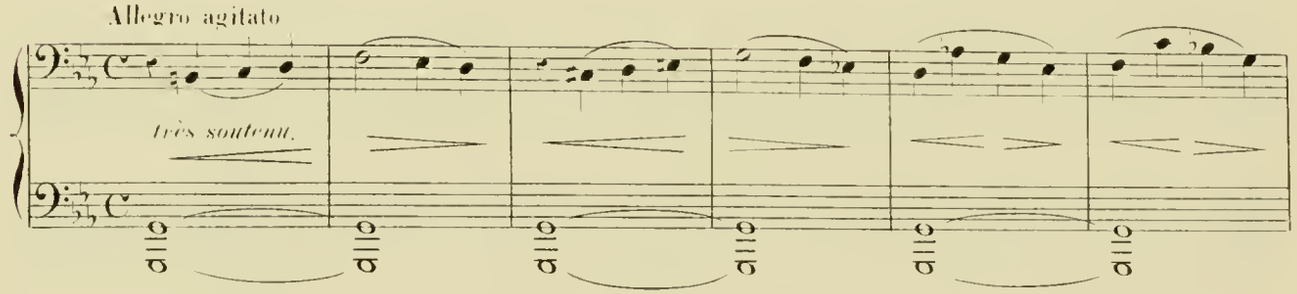


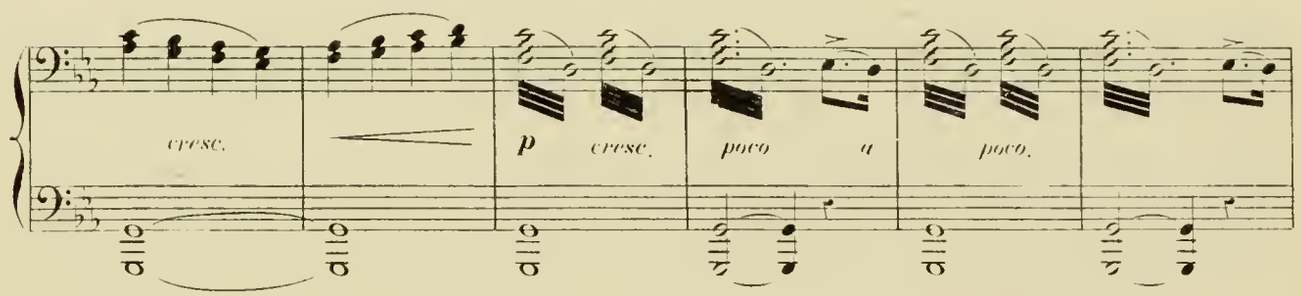
Mais Orion l'enlace de nouveau

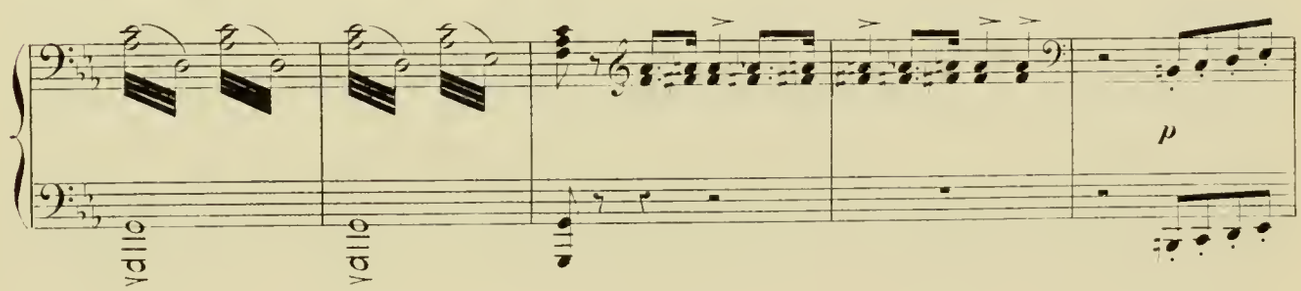


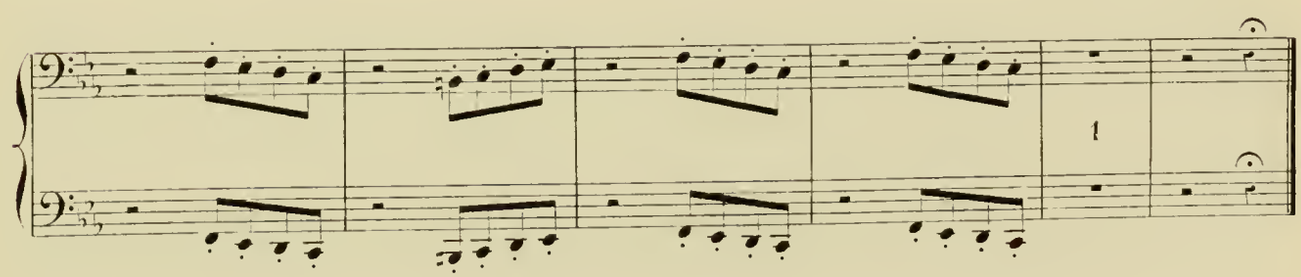


Allegro agitato





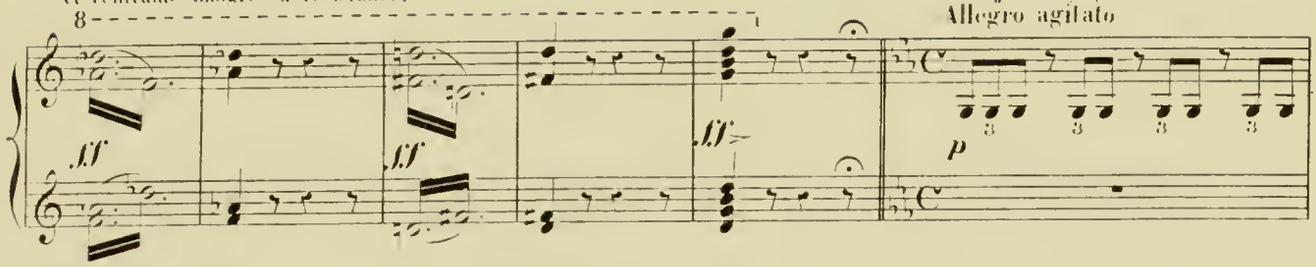




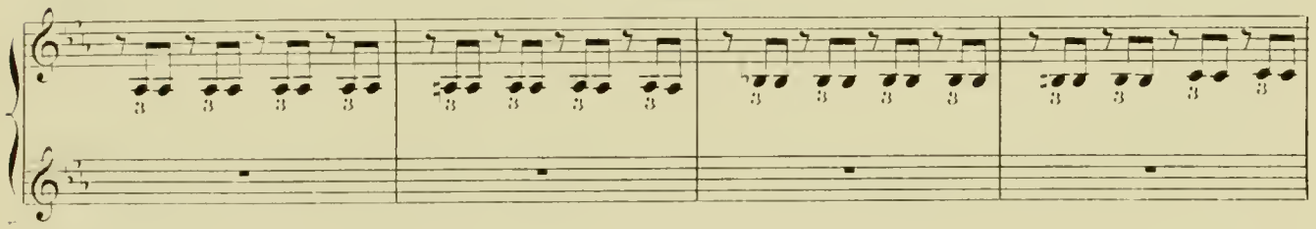
et l'entraîne malgré sa résistance.

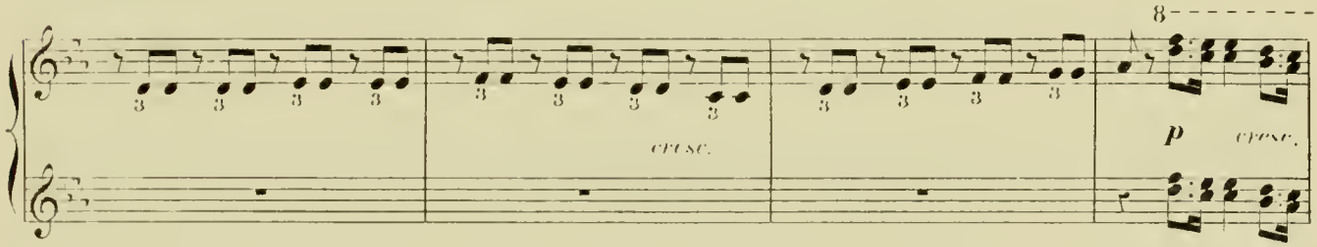
Le jeune berger sort vivement de

Allegro agitato

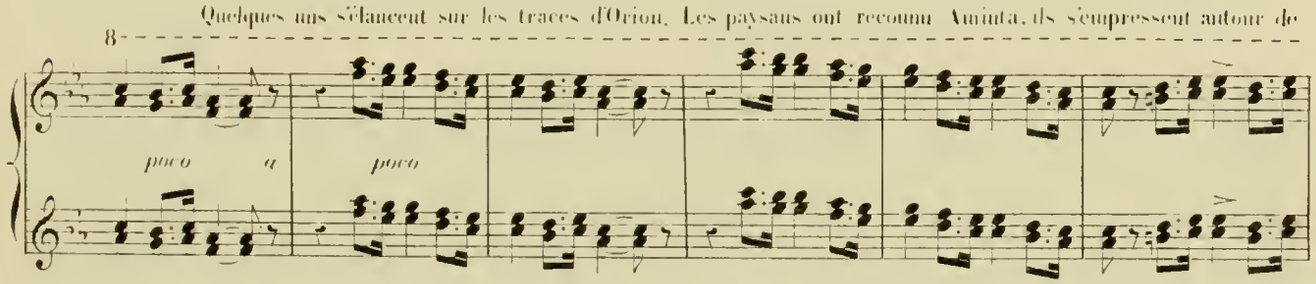


sa cachette; il est encore tout tremblant de ce qu'il a vu, il pousse des cris de détresse et du geste appelle ses compagnons

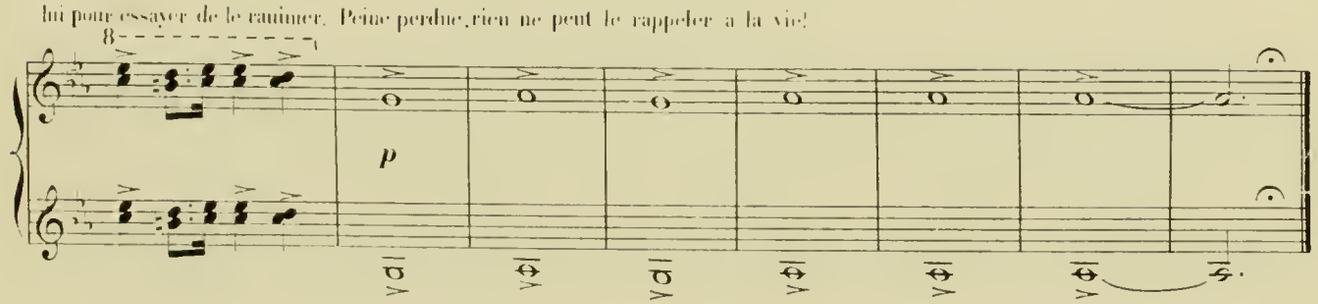




Quelques uns s'élancent sur les traces d'Orion. Les paysans ont reconnu Aminta, ils s'empressent autour de



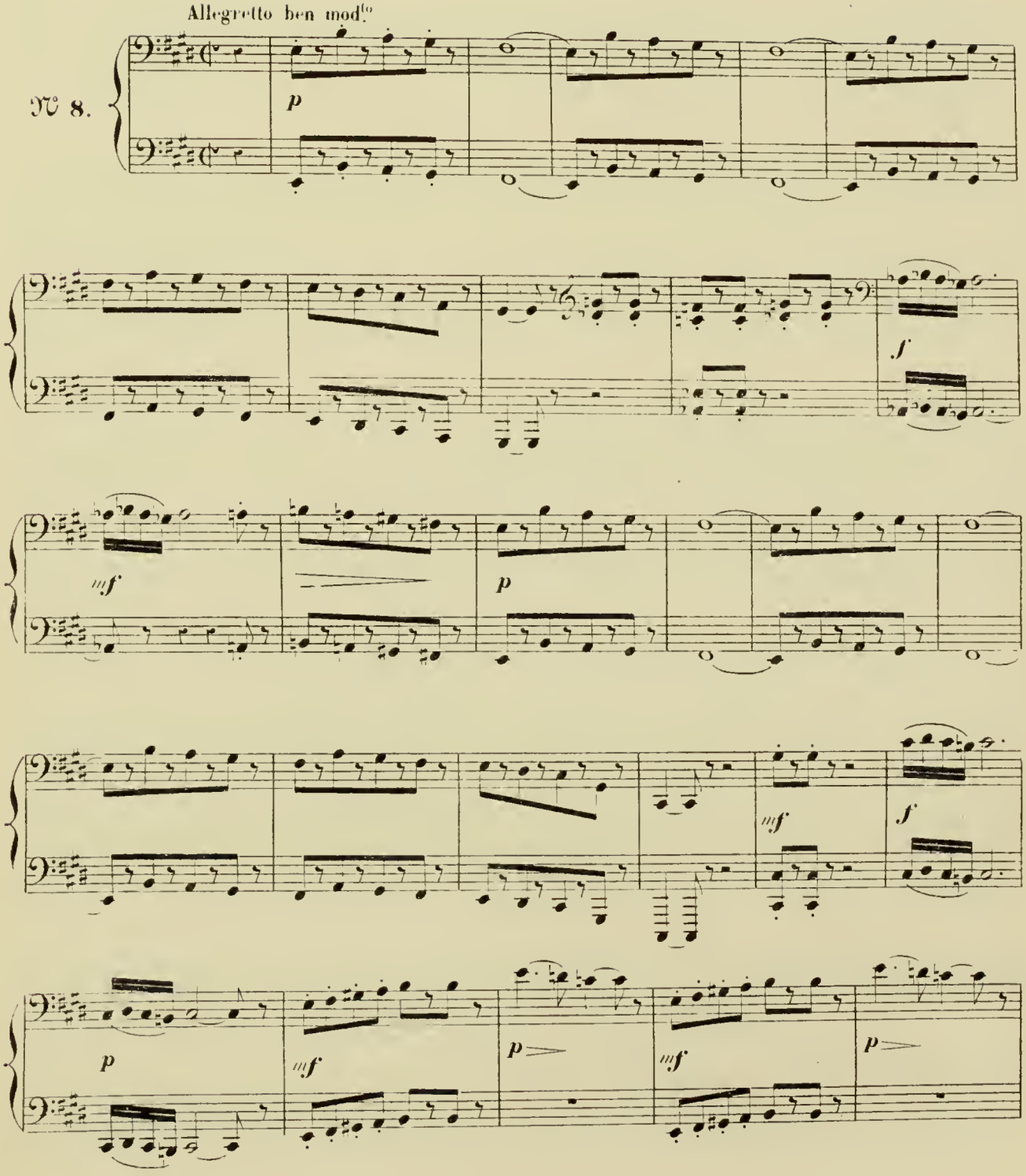
lui pour essayer de le ranimer. Peine perdue, rien ne peut le rappeler à la vie!



ENTRÉE DU SORCIER.

FINAL.

Allegretto ben mod.to

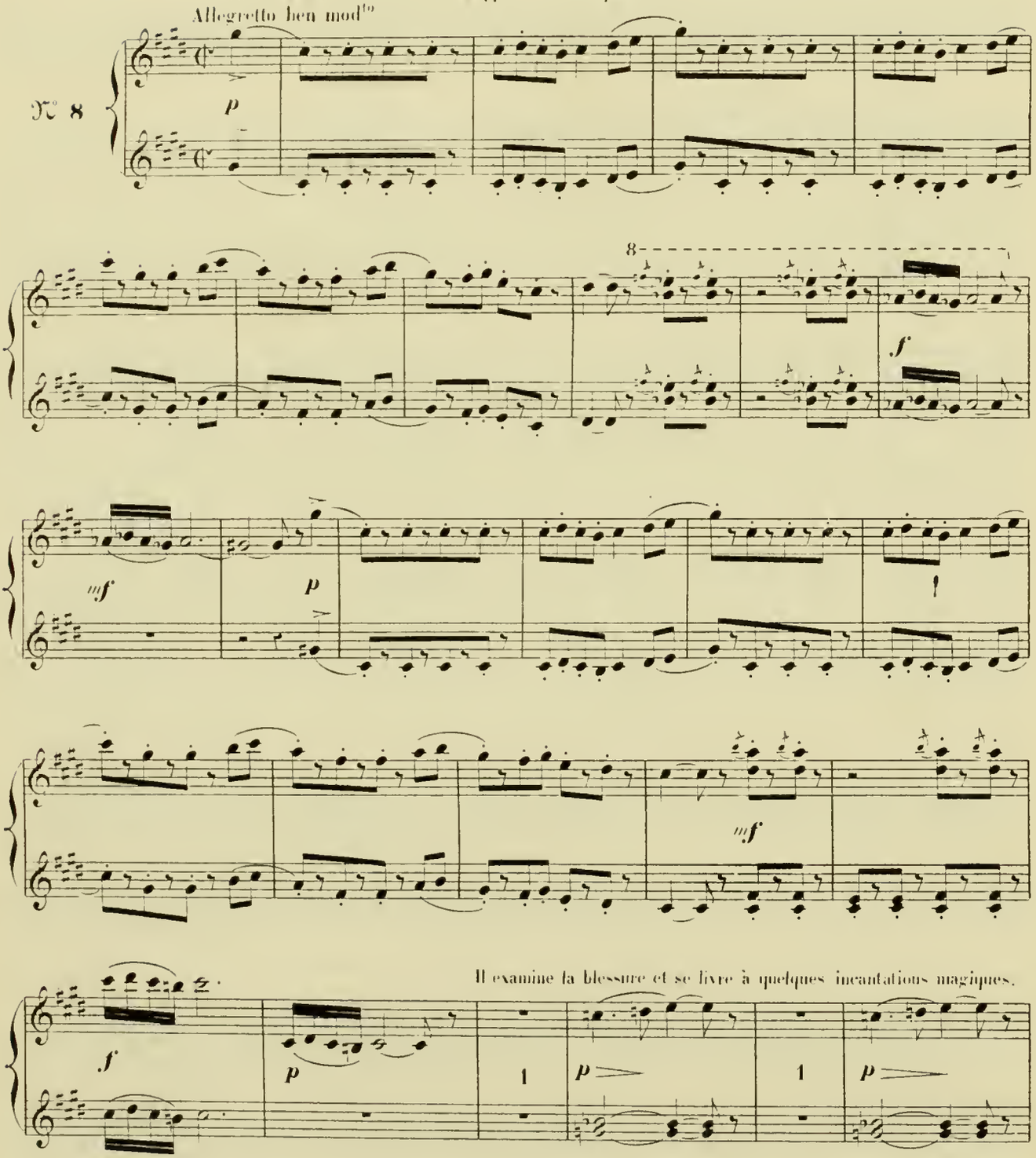


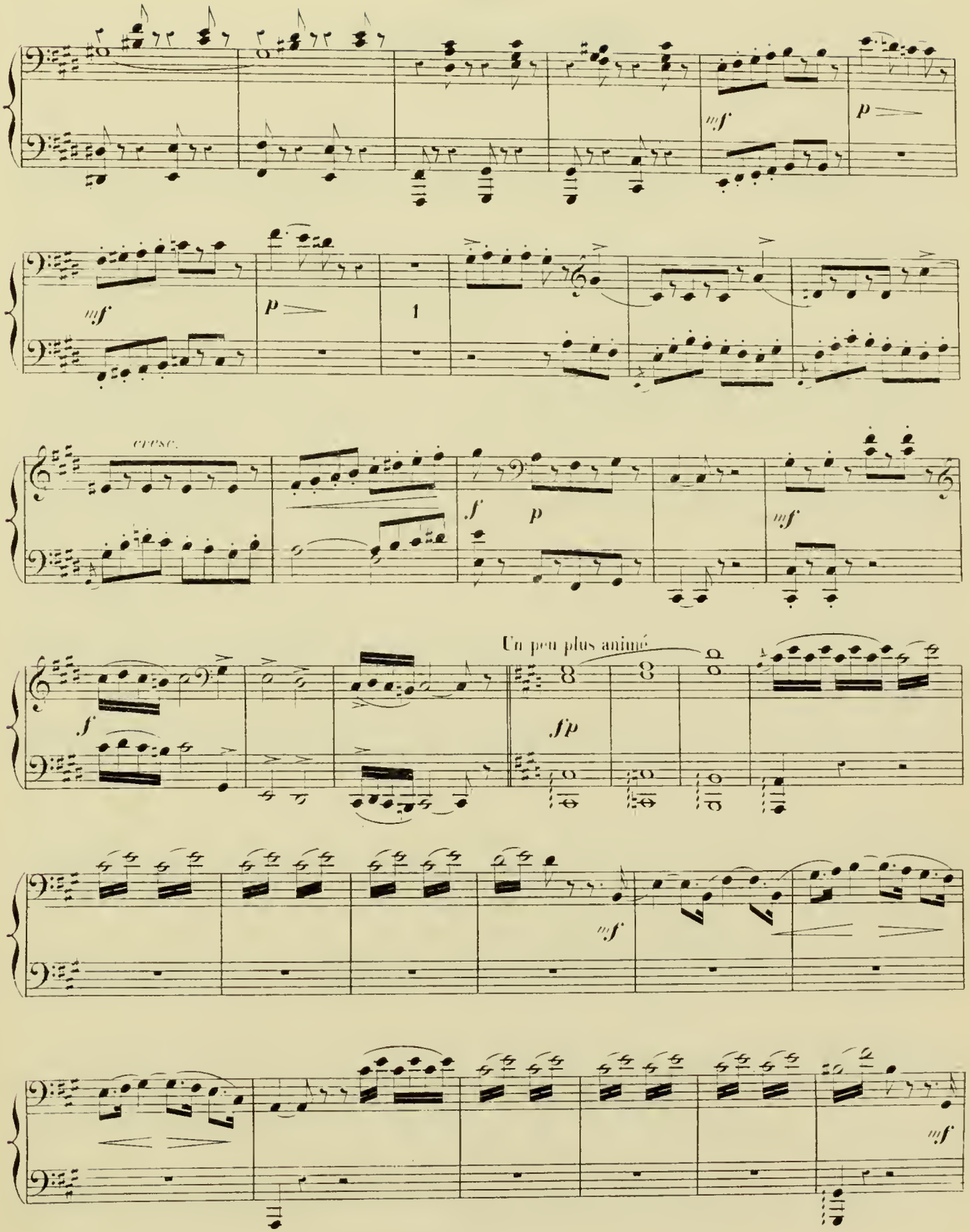
ENTRÉE DU SORCIER.

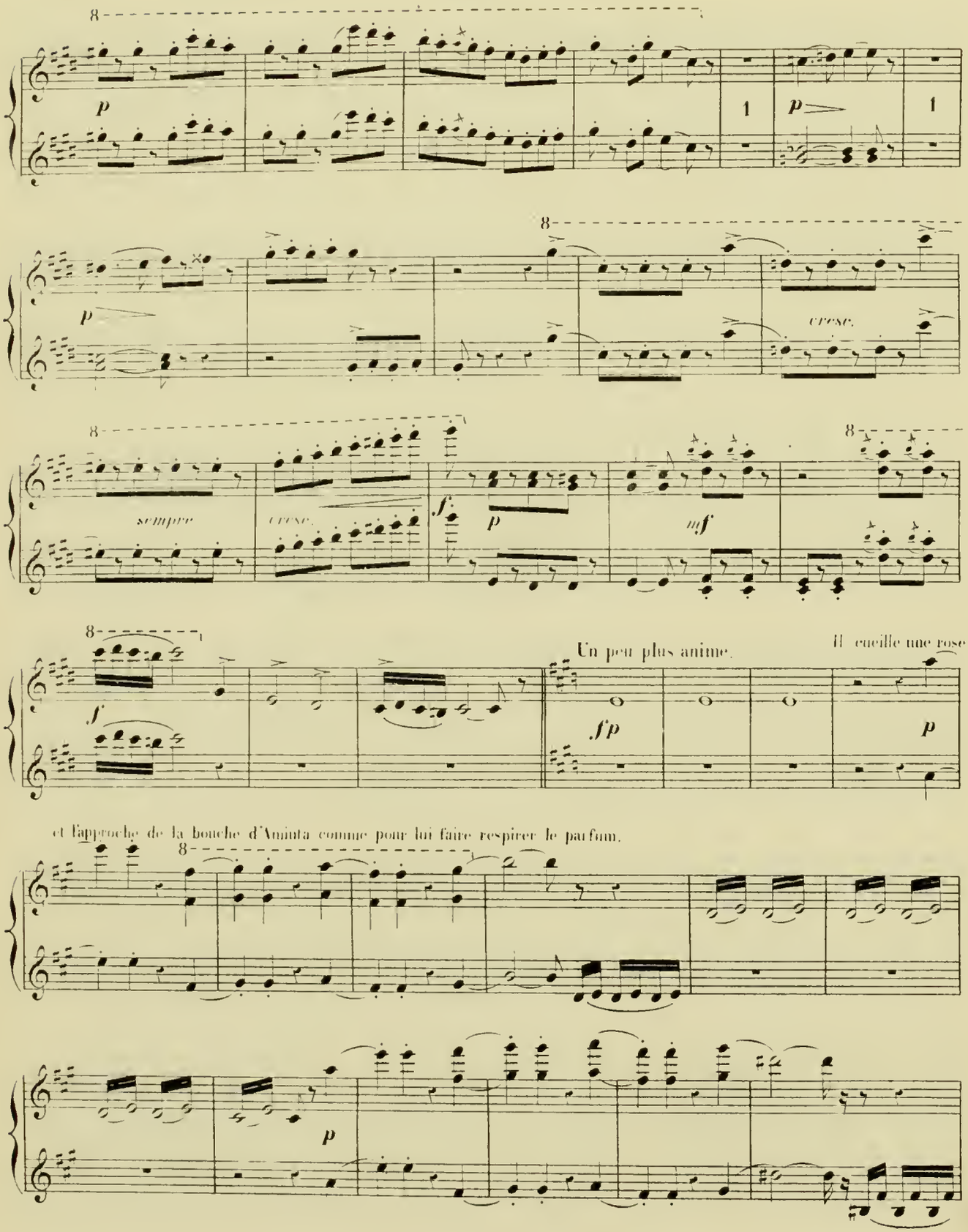
FINAL.

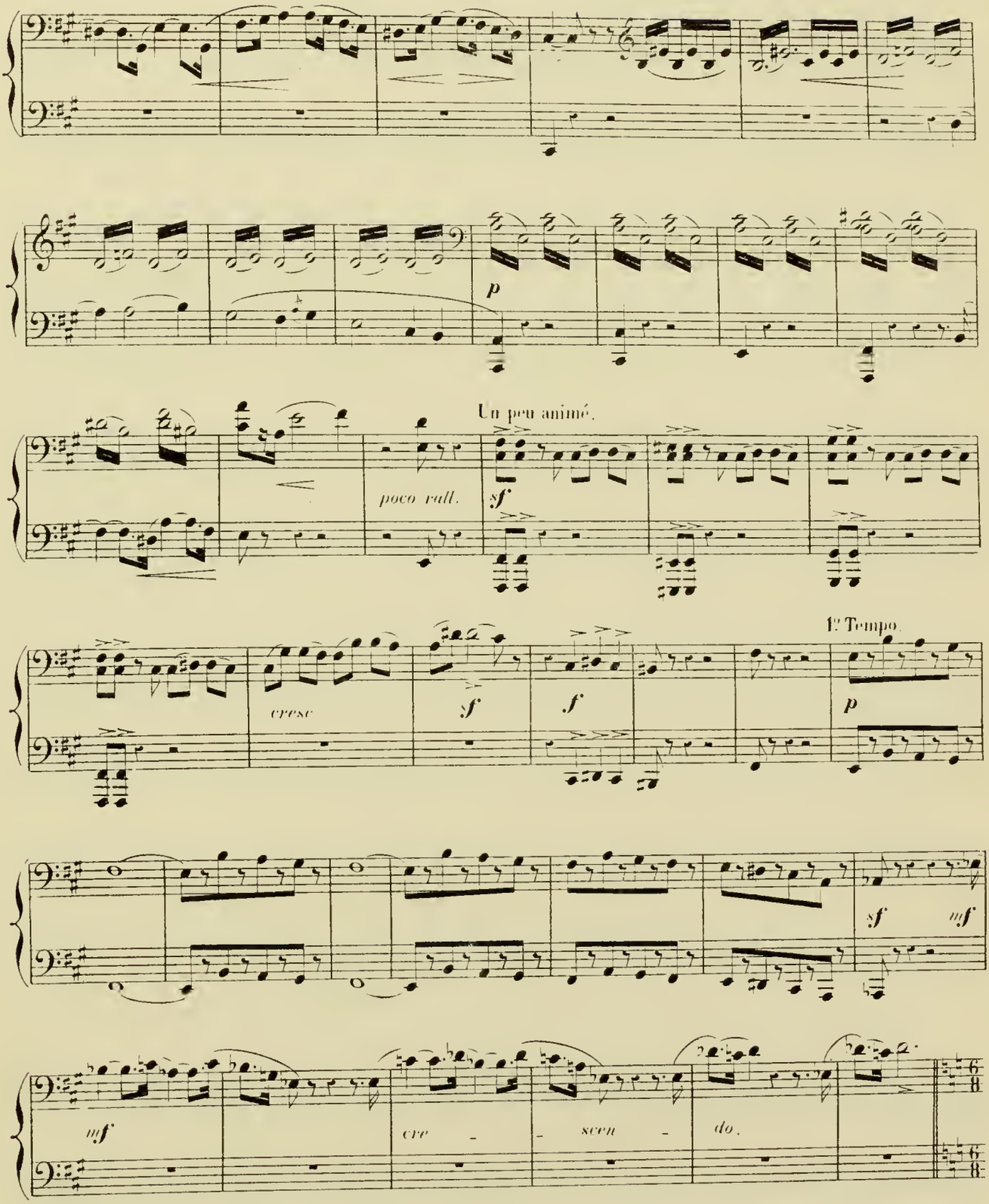
Un vieux sorcier, s'avance et, s'approche du corps inanime d'Aminta.

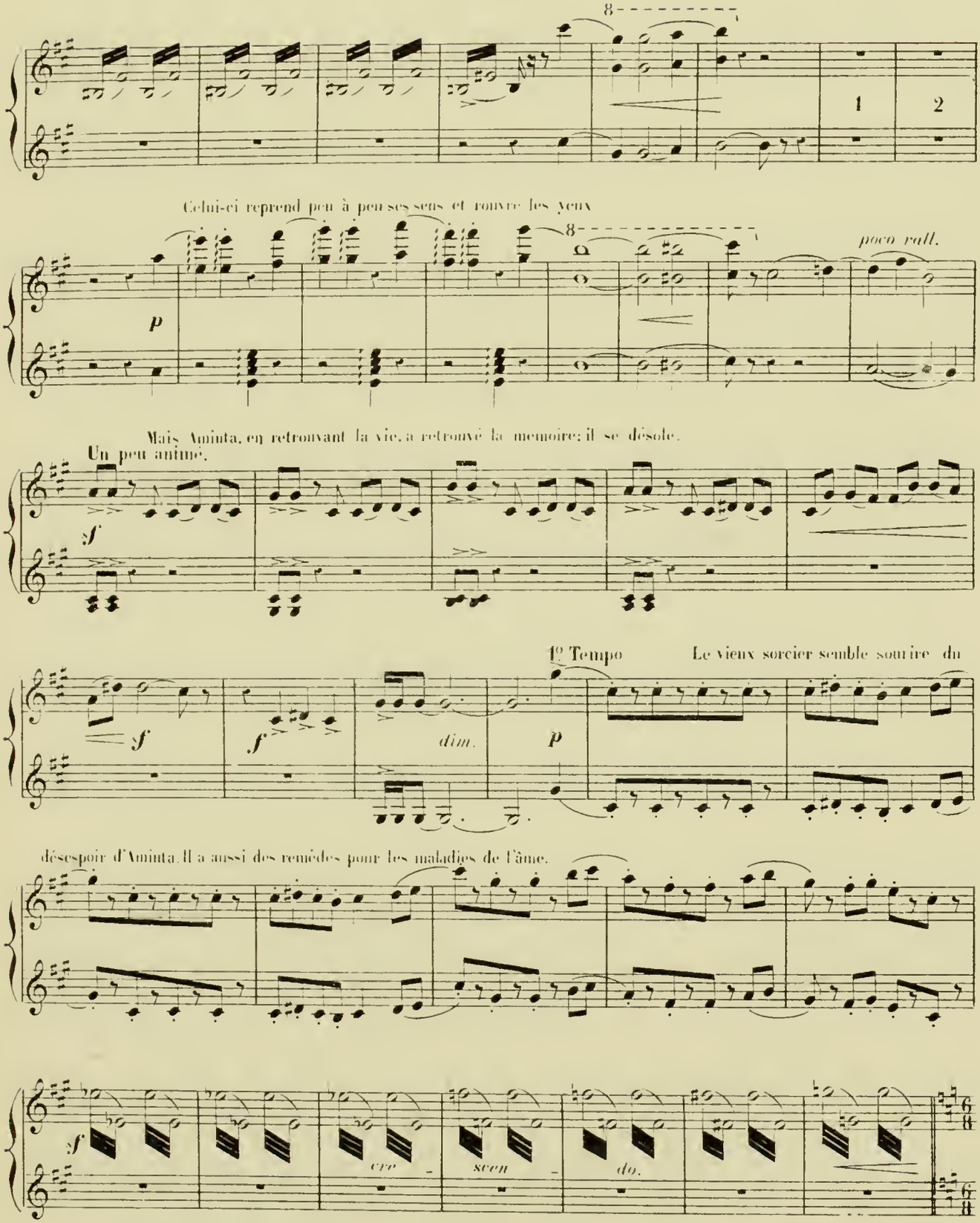
Allegretto ben mod^to

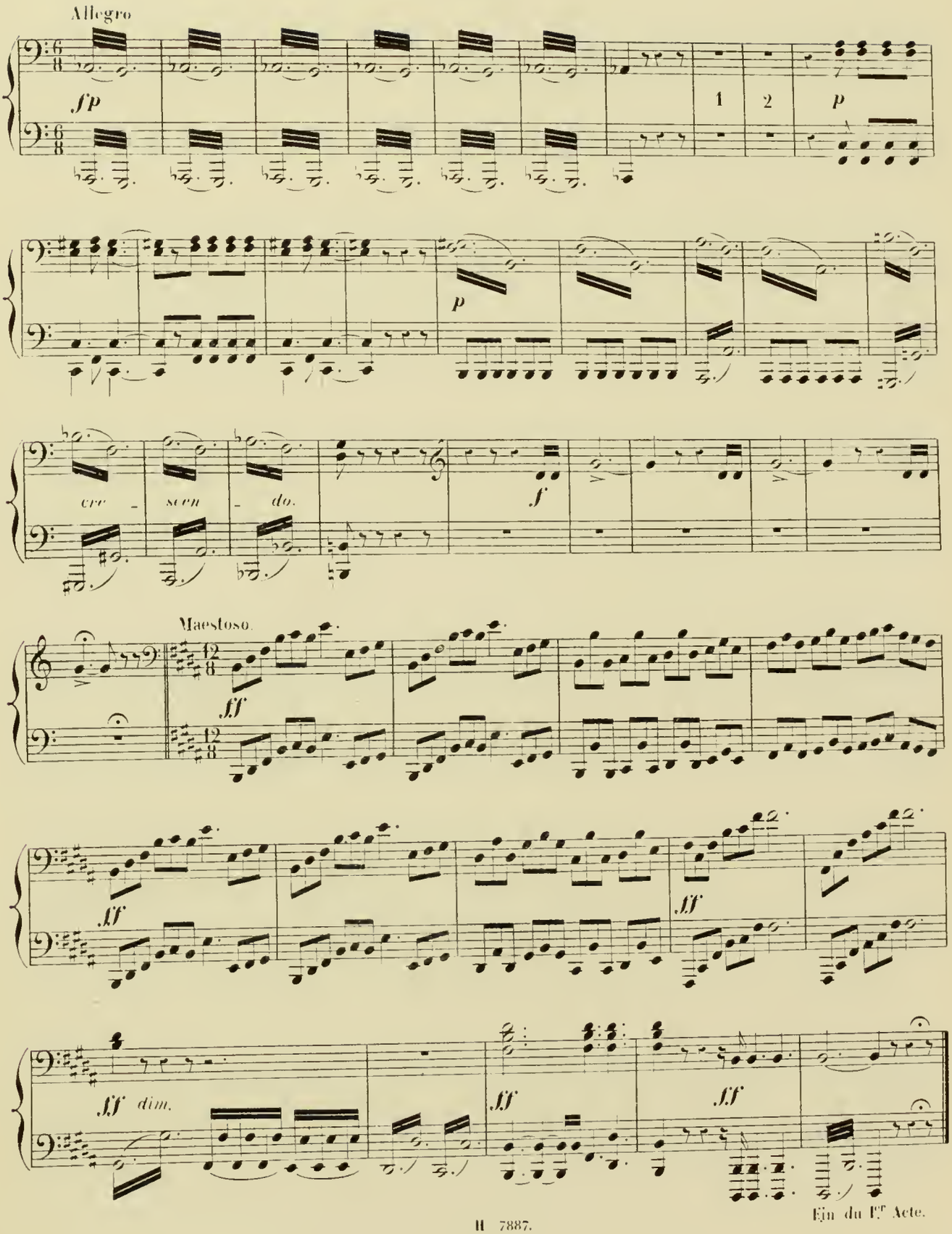



mf
p
mf
p
1
cresc.
f
p
mf
Un peu plus animé
f
fp
mf
mf


8
p
1
p
1
8
p
cresc.
8
semper
cresc.
f
p
mf
8
8
f
Un peu plus anime.
Il cueille une rose
fp
p
et l'approche de la bouche d'Aminta comme pour lui faire respirer le parfum.
8
p


p
Un peu animé.
poco rall.
sf
1° Tempo.
cresc
sf
f
p
sf
mf
mf
cre
scen
do.

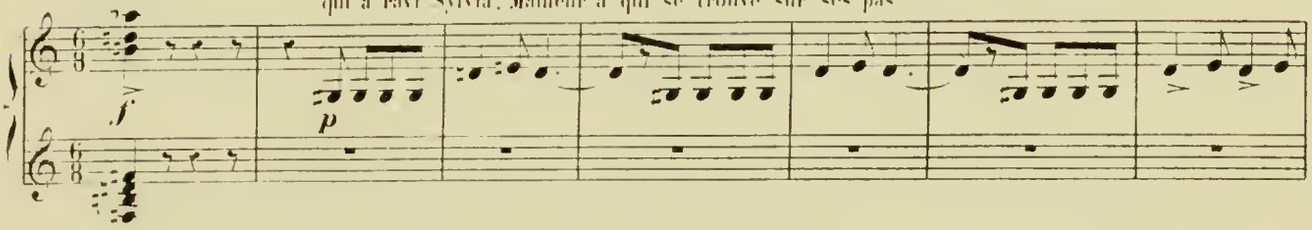

8
1
2
Celui-ci reprend peu à peu ses sens et rouvre les yeux
8
p
poco rall.
Mais Aminta, en retrouvant la vie, a retrouvé la mémoire; il se désole.
Un peu animé.
sf
1º Tempo
Le vieux sorcier semble sourire du
sf
sf
dim.
p
désespoir d'Aminta. Il a aussi des remèdes pour les maladies de l'âme.
sf
cre -
scen -
do.
6/8
6/8



Fin du I.er Acte.

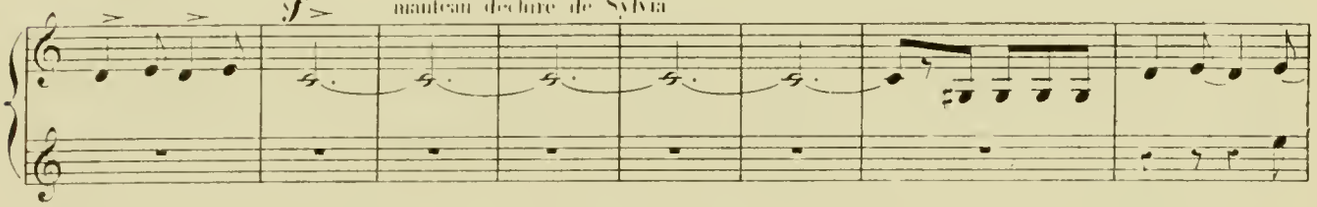
Où est Sylvia? demande Aminta désespéré!
Allegro

Entends-tu cette fanfare sauvage? C'est Orion, le *chasseur noir* dont la trompe se fait entendre, qui a ravi Sylvia. Malheur à qui se trouve sur ses pas



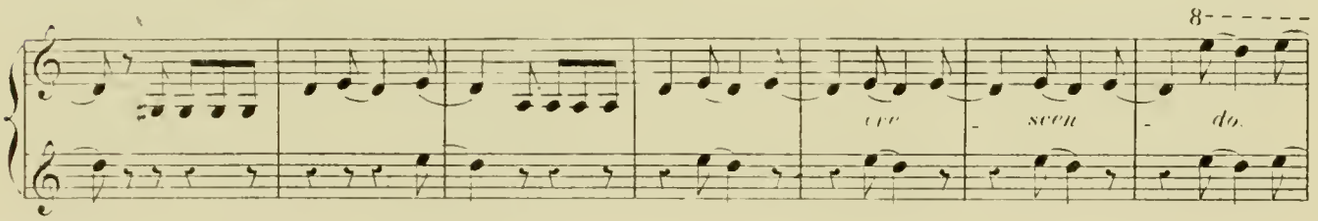
Le jeune berger revient tenant à la main le manteau déchiré de Sylvia

Aminta veut à tout prix arracher la

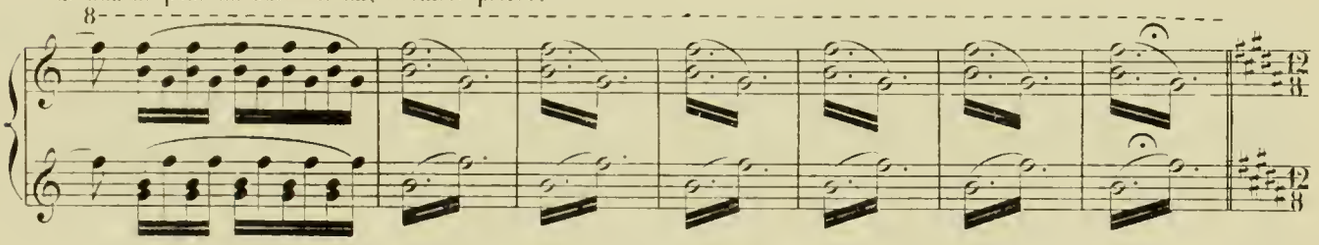


Nymphe des bras de son rival.

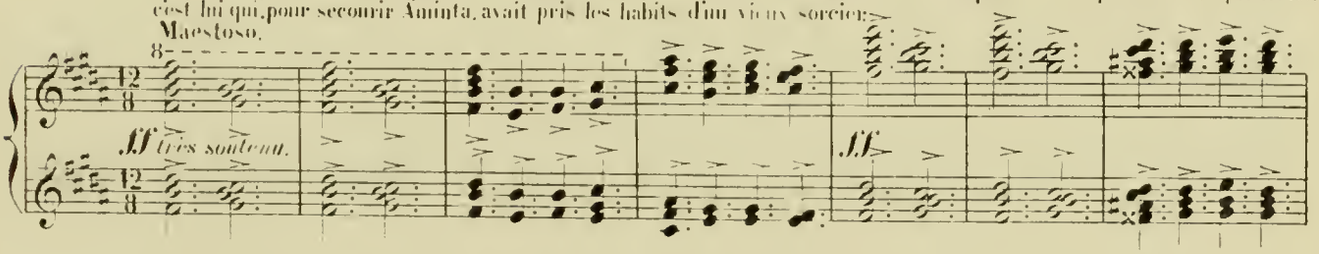
Il s'agenouille devant la statue



de l'Amour pour lui adresser une dernière prière.

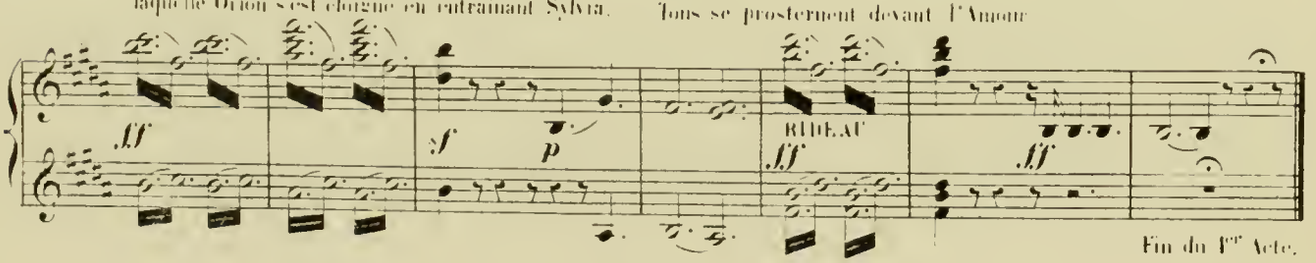


Tout à coup la statue disparaît et l'Amour lui-même dans son costume de Dieu paraît à sa place sur le piedestal, c'est lui qui, pour secourir Aminta, avait pris les habits d'un vieux sorcier.
Maestoso.



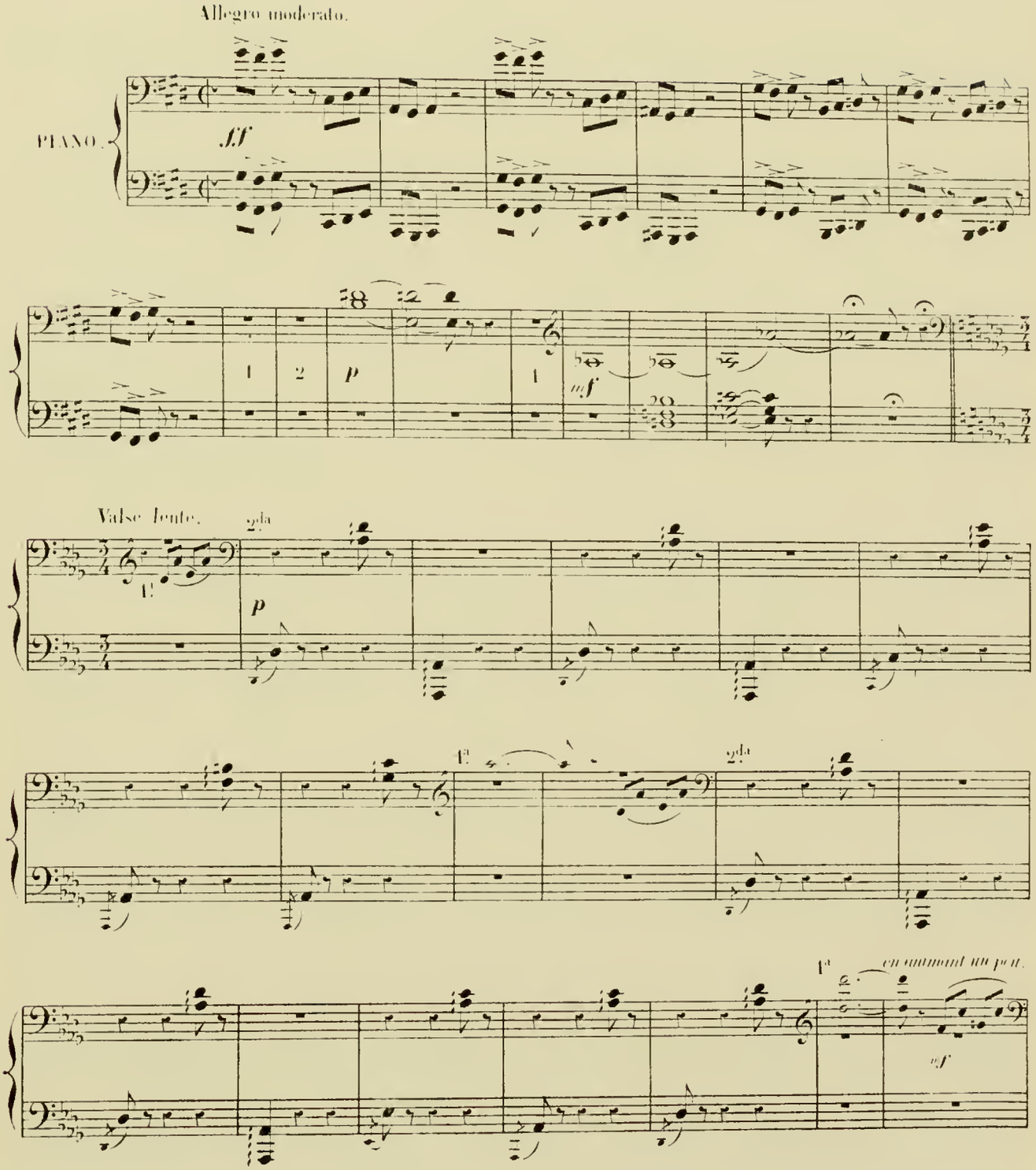
Il indique de la main, au berger, la direction dans laquelle Orion s'est éloigné en entraînant Sylvia.

Tous se prosternent devant l'Amour

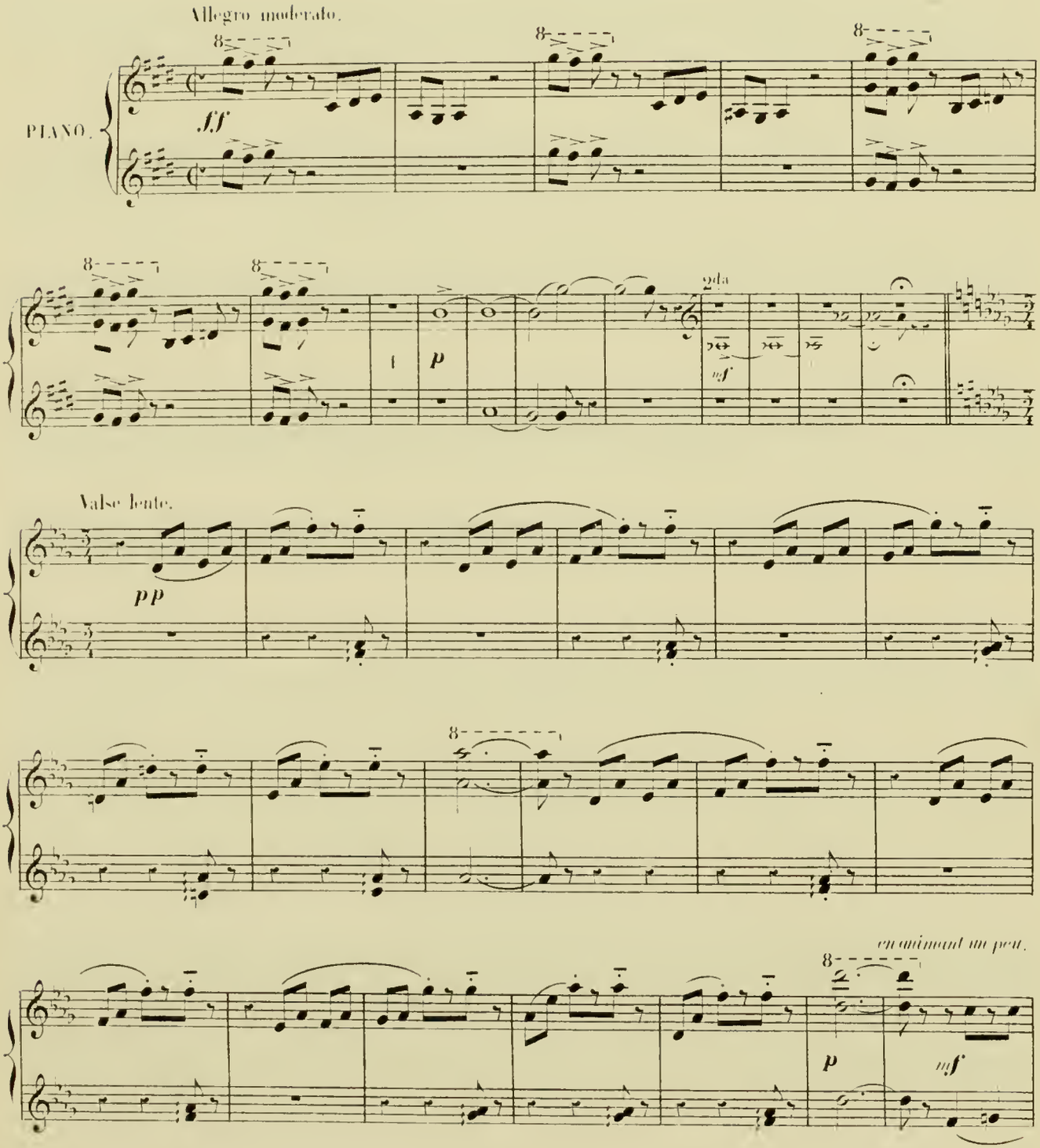


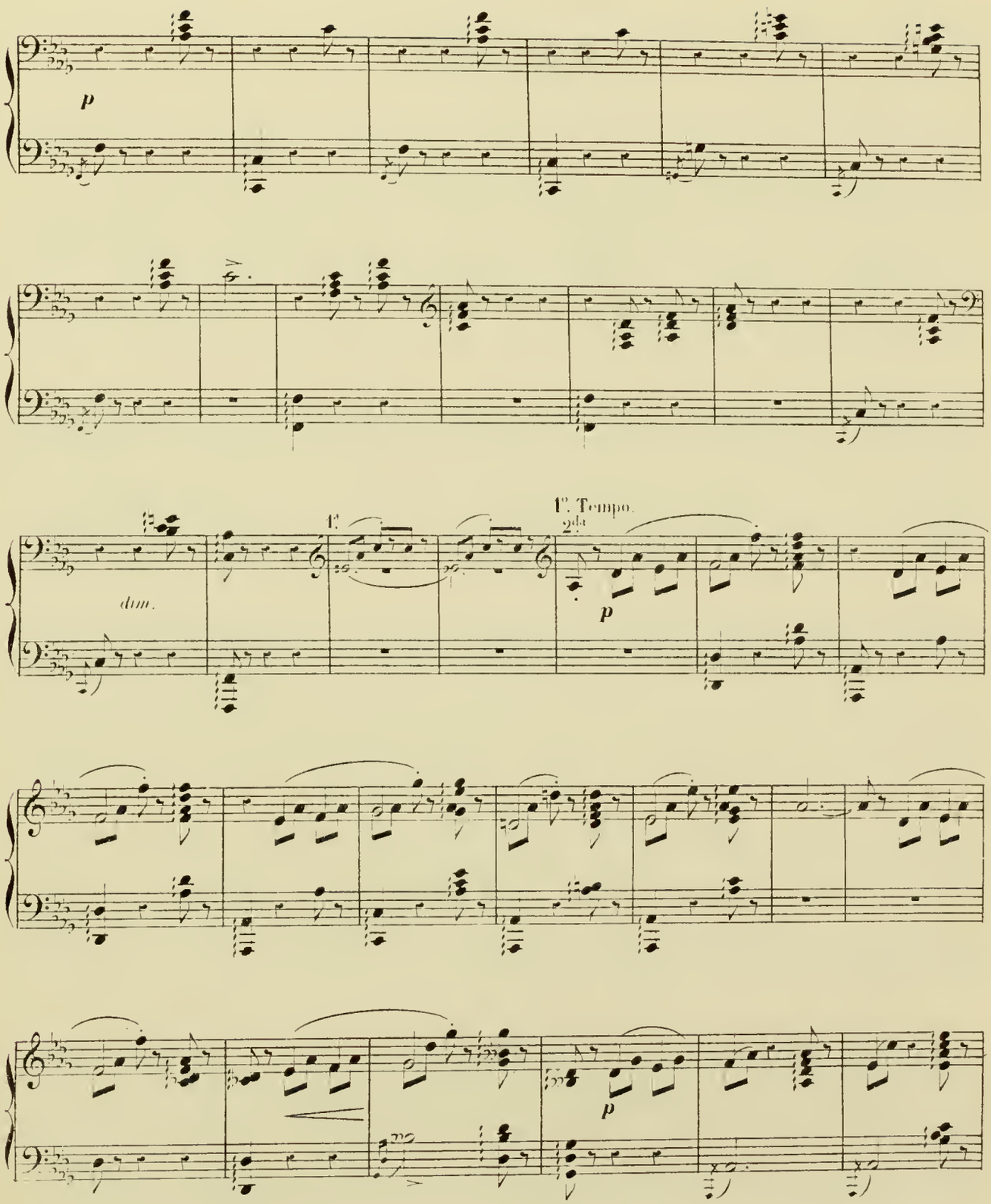
Fin du Ier Acte.

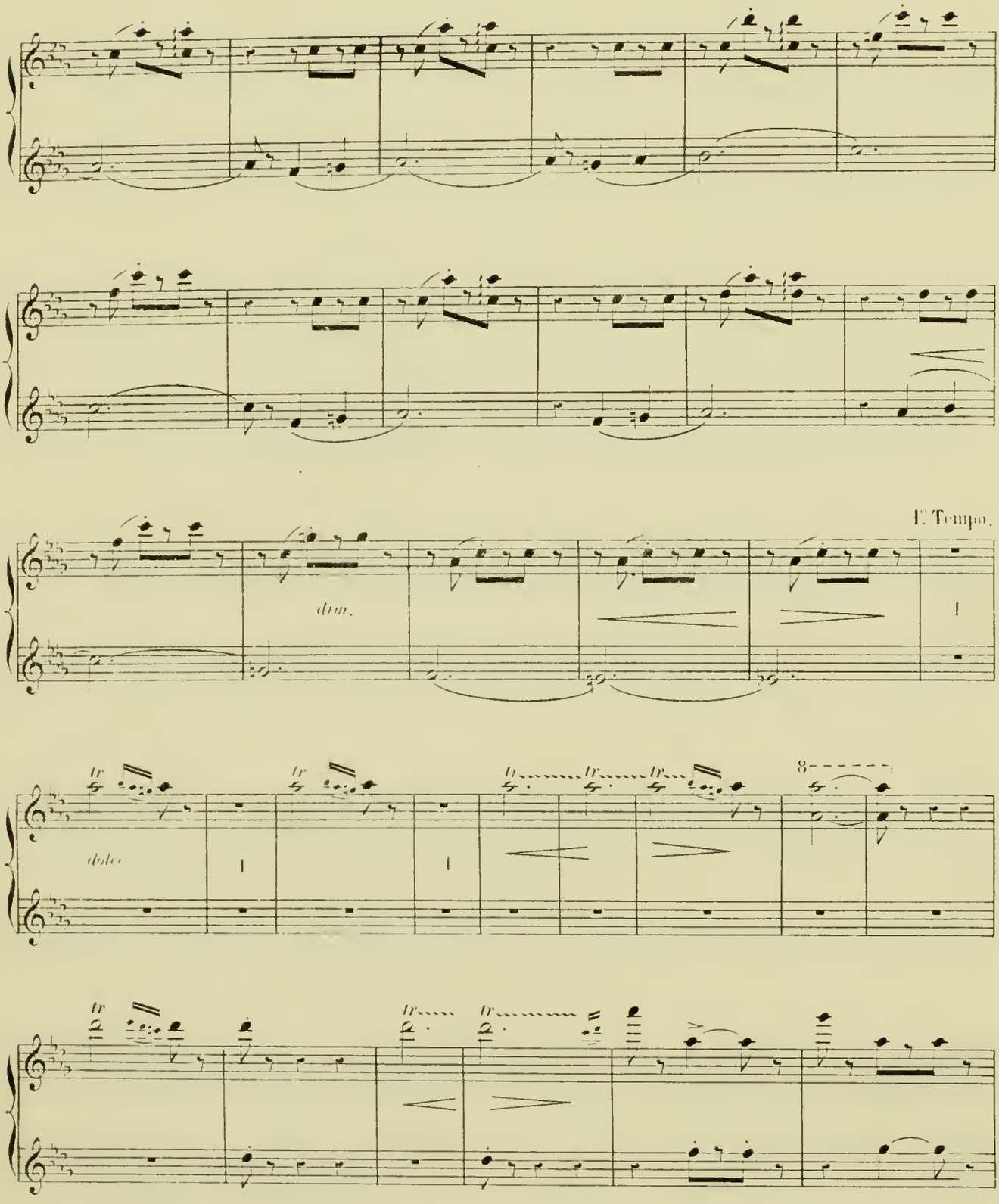
ENTR'ACTE.

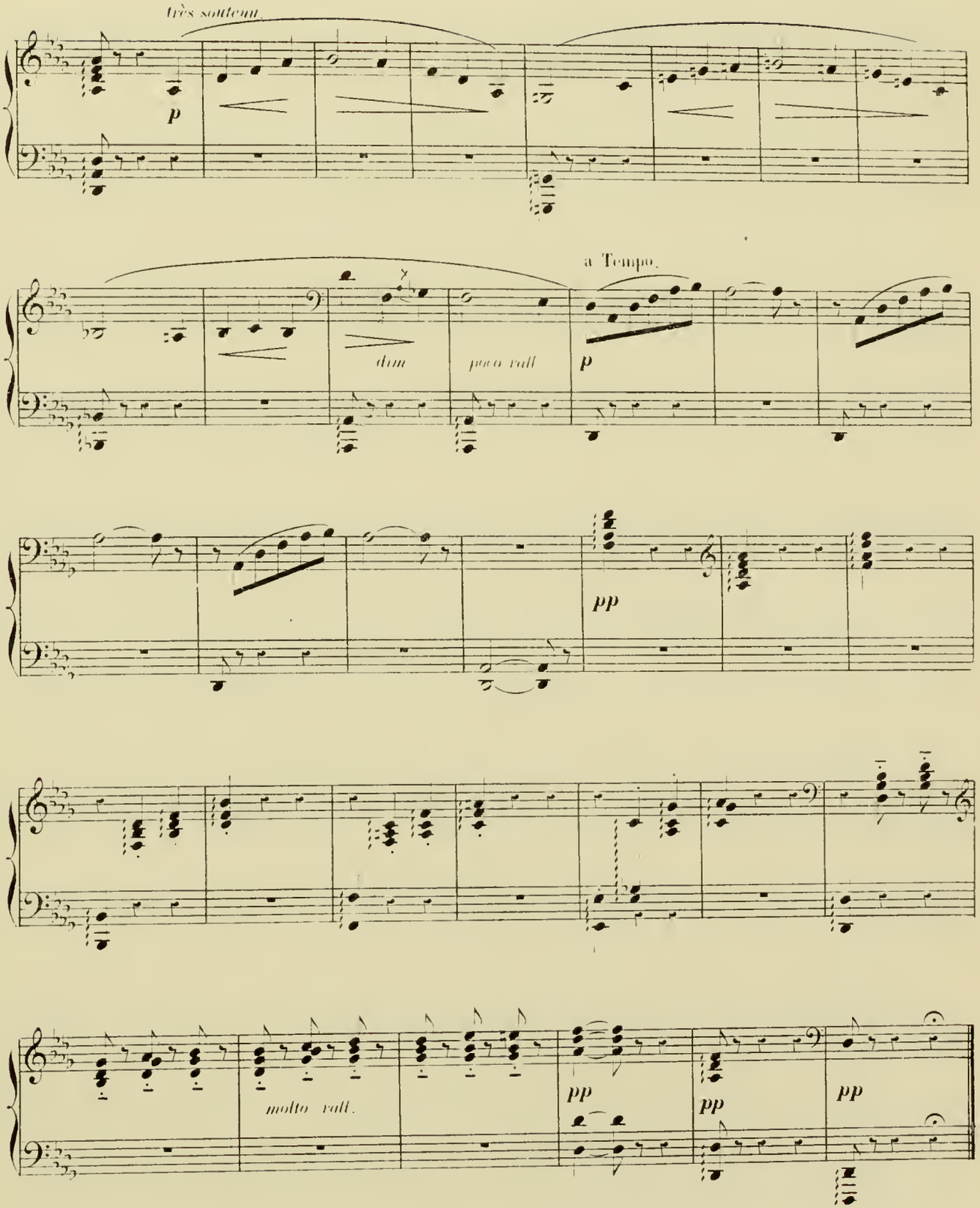

Allegro moderato.
PIANO.
fff
8
1
2
p
1
mf
Valse lente.
2da
1ª
p
1ª
2da
1ª
en augmand un peu.
mf

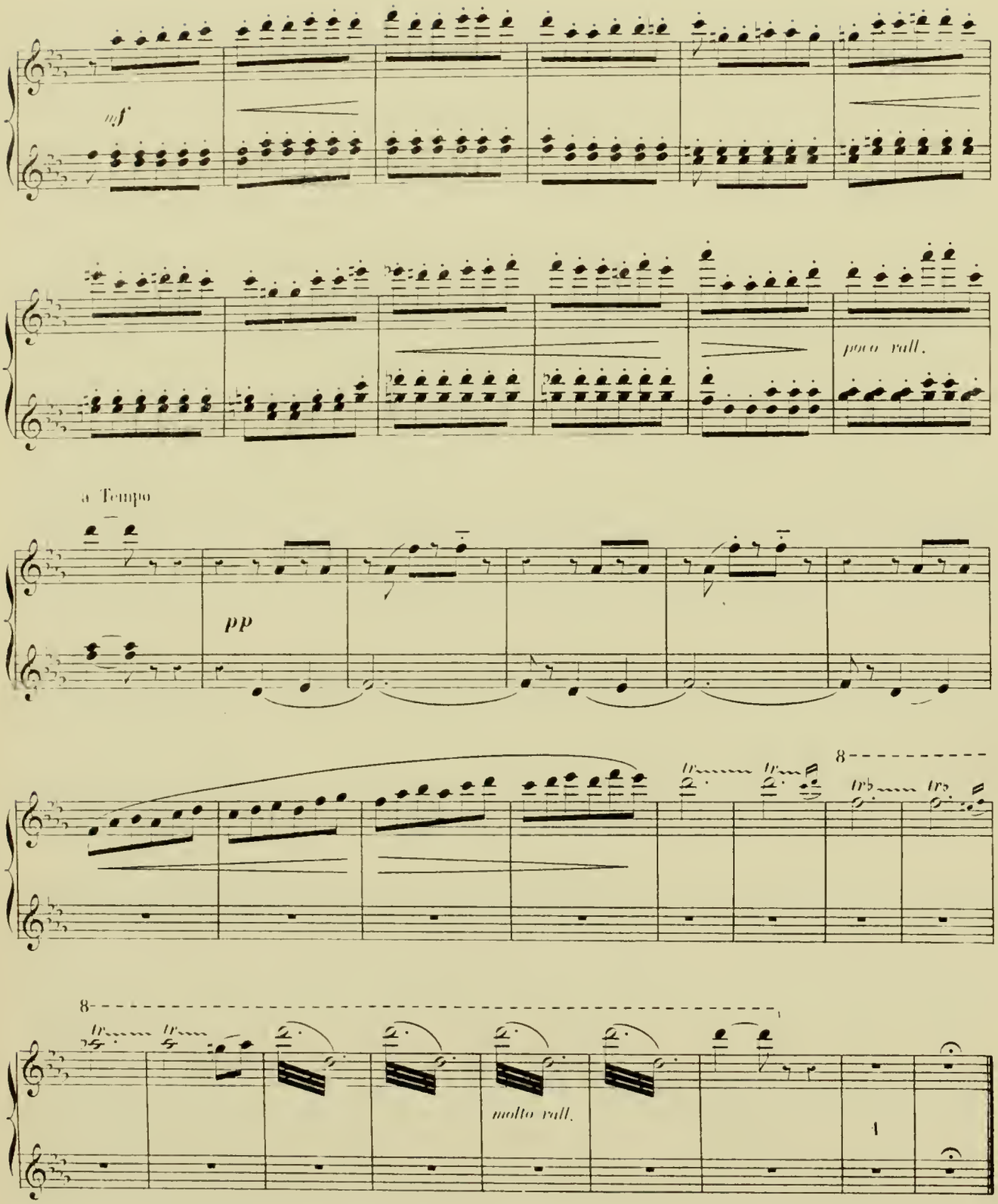
ENTR'ACTE.


Allegro moderato.
PIANO.
ff
p
mf
2da
Valse lente.
pp
en animant un peu.
p
mf


p
dim.
1ª
1º Tempo.
2da
p
p


I. Tempo.
dim.
dolce
8


très soutenu.
p
a Tempo.
dim
poco rall
p
pp
molto rall.
pp
pp
pp

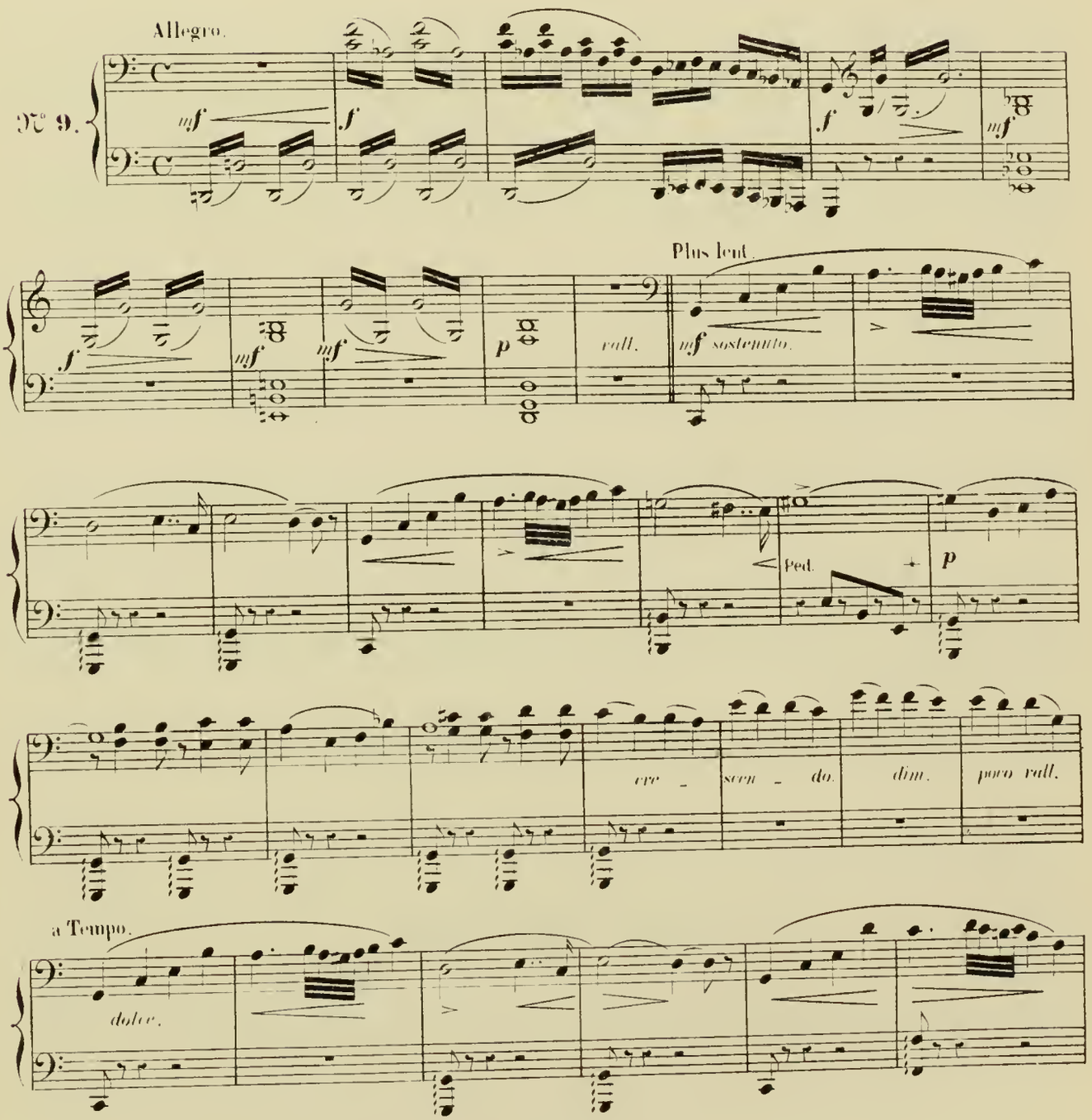

mf
poco rall.
a Tempo
pp
8
tr
tr
tr
tr
8
tr
tr
molto rall.

ACTE II.

Une grotte taillée dans le rocher; à droite une anfractuosité sert de passage vers une autre partie de la caverne

LA GROTTE D'ORION.

SCÈNE.

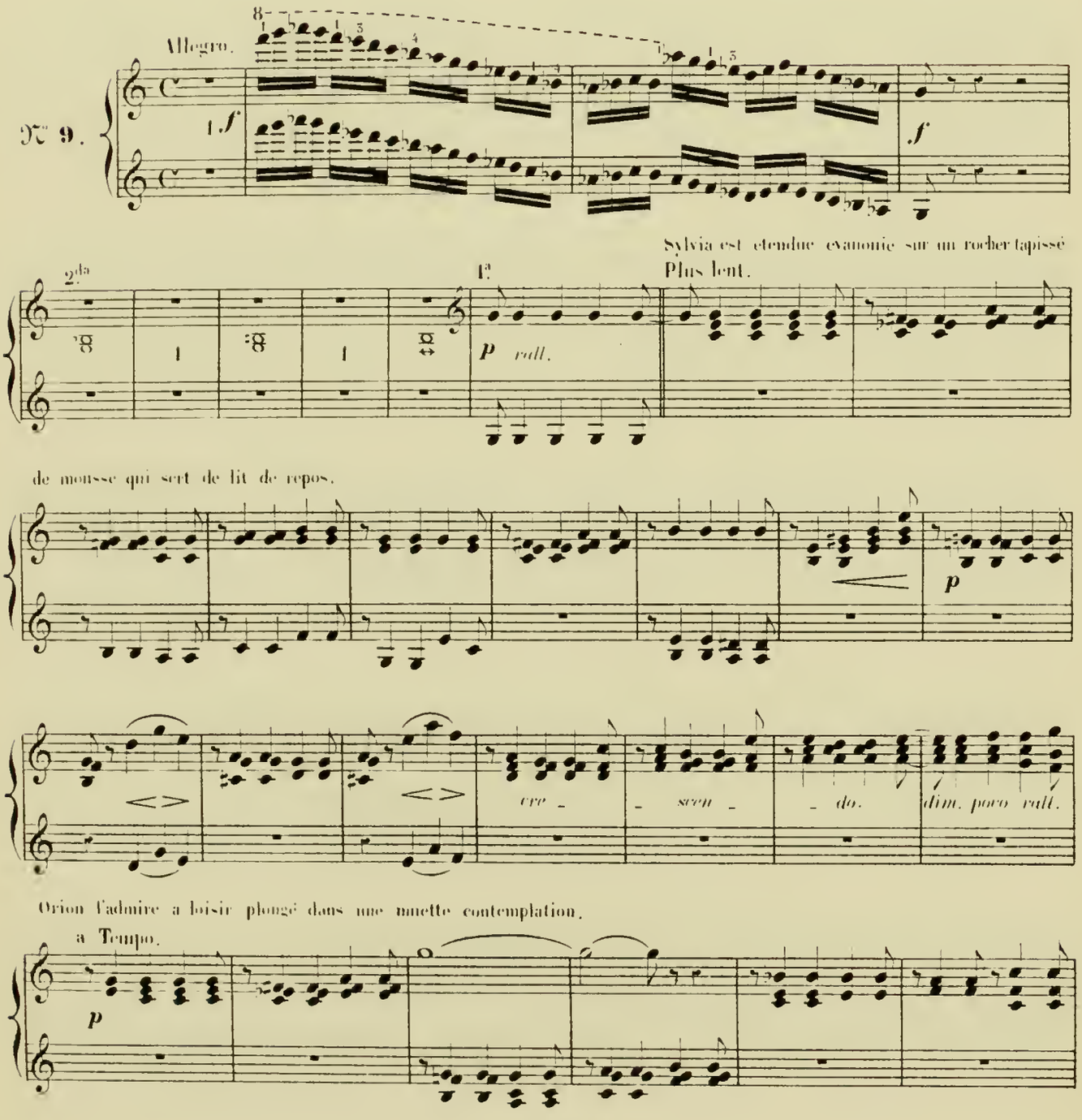


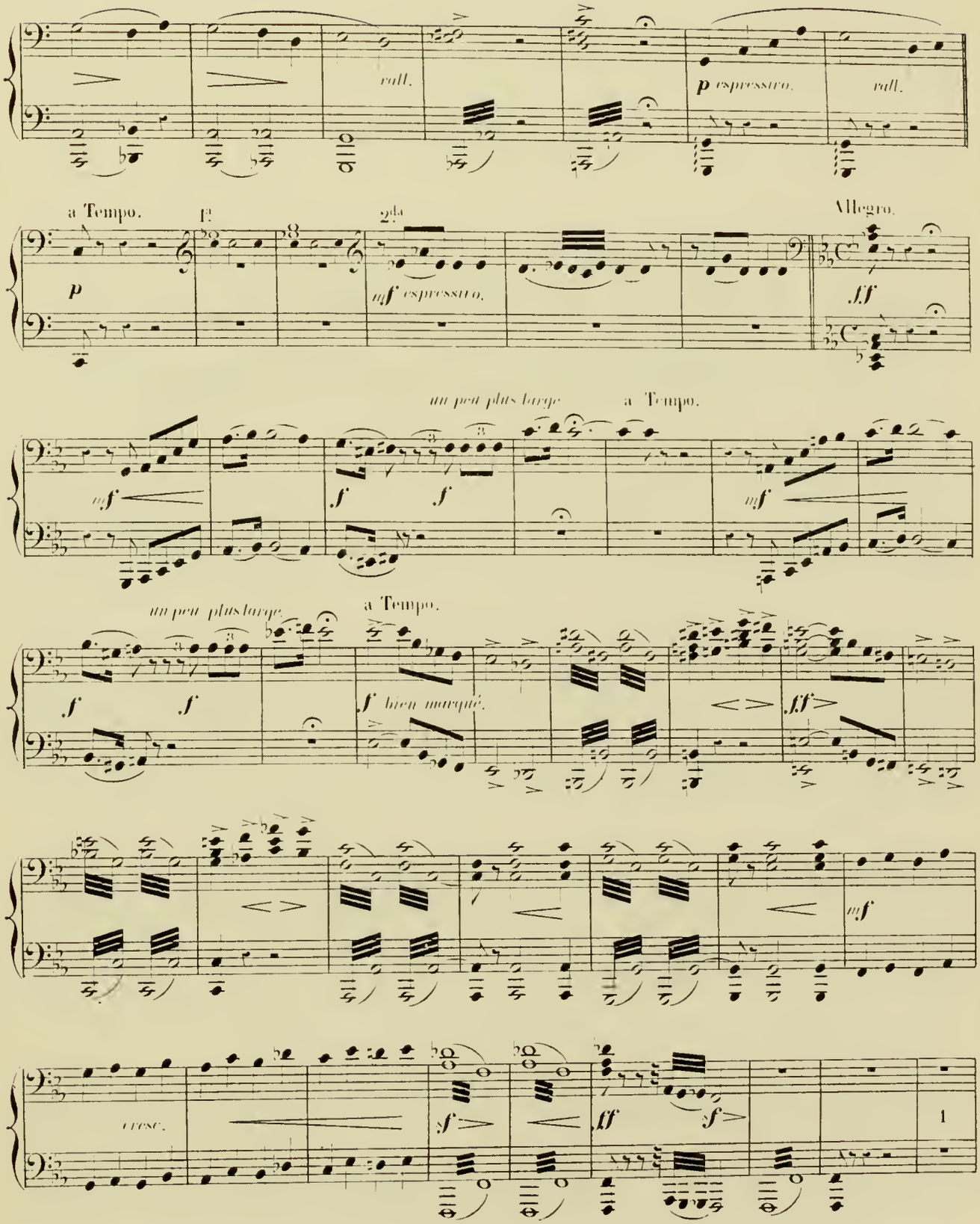
ACTE II.

Une grotte taillée dans le rocher; à droite une anfractuosité sert de passage vers une autre partie de la caverne.

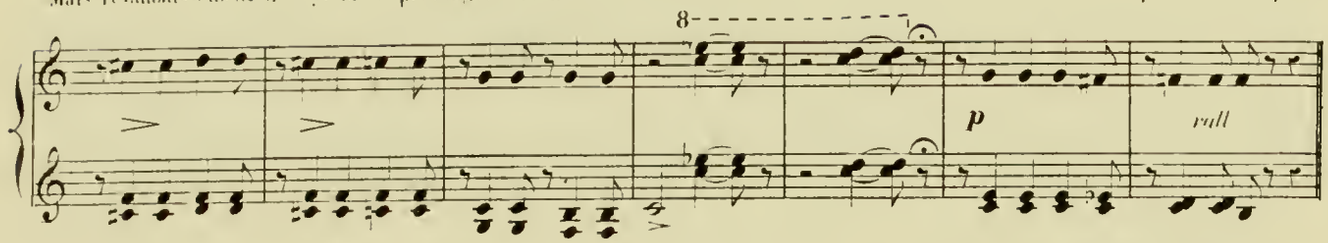
LA GROTTE D'ORION.

SCÈNE

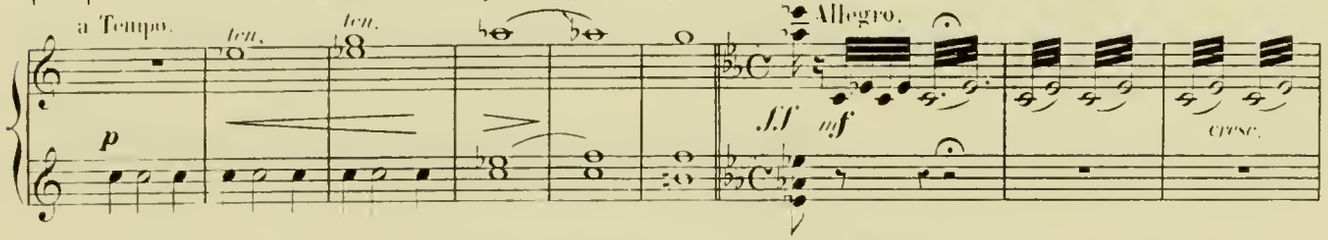



rall.
p espressivo.
rall.
a Tempo.
2da
Allegro.
p
mf espressivo.
ff
un peu plus large
a Tempo.
mf
f
f
mf
un peu plus large
a Tempo.
f
f
f bien marqué.
fff
mf
cresc.
sf
ff
sf
1

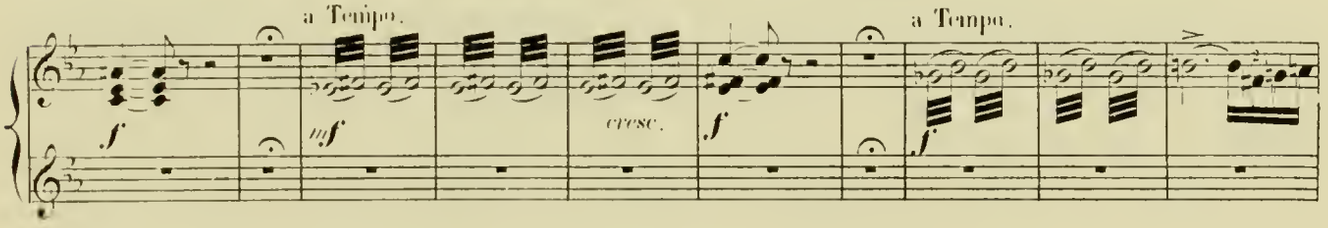
Mais l'évanouissement de Sylvia se prolonge. Orion cherche à la ranimer. Cependant elle reprend



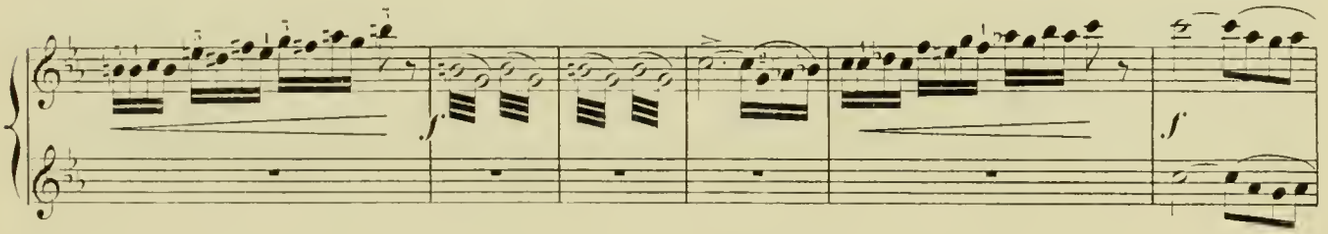
peu à peu ses sens et recueille ses souvenirs; sa première pensée est pour Aminta. Tout-à-coup elle aperçoit le visage farouche de son



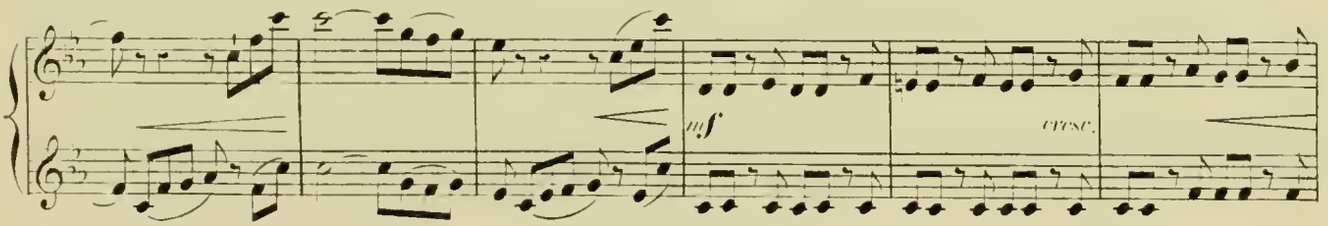
ravisseur. Saisie d'effroi, elle recule. Orion la rassure... Elle veut fuir, il lui barre le passage.



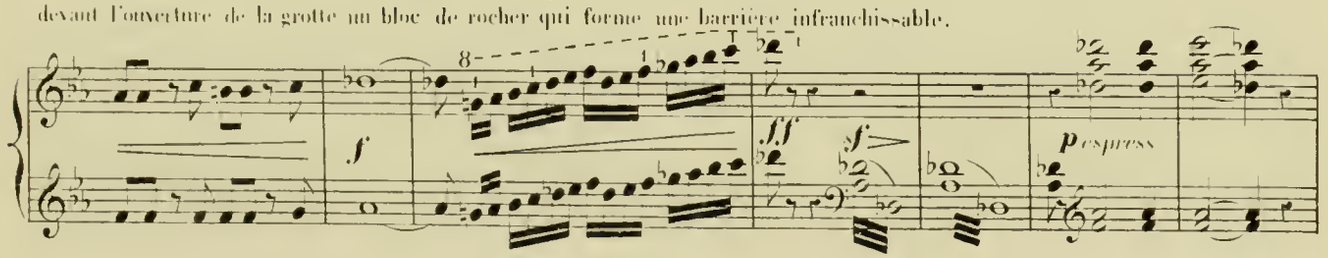
Elle le menace de

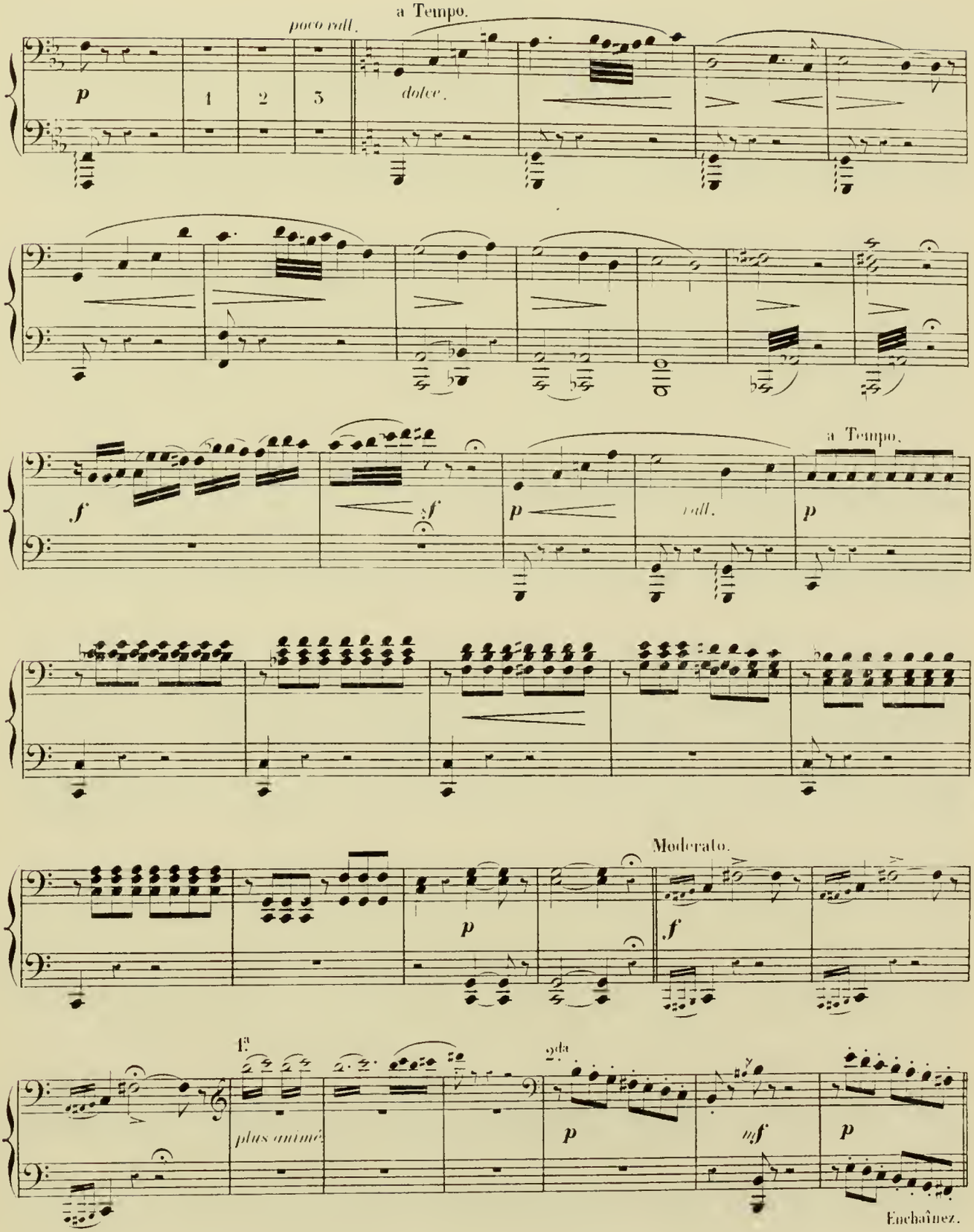


la colère de Diane. Orion ne fait qu'en rire. Elle s'élance de nouveau pour fuir, mais Orion fait rouler

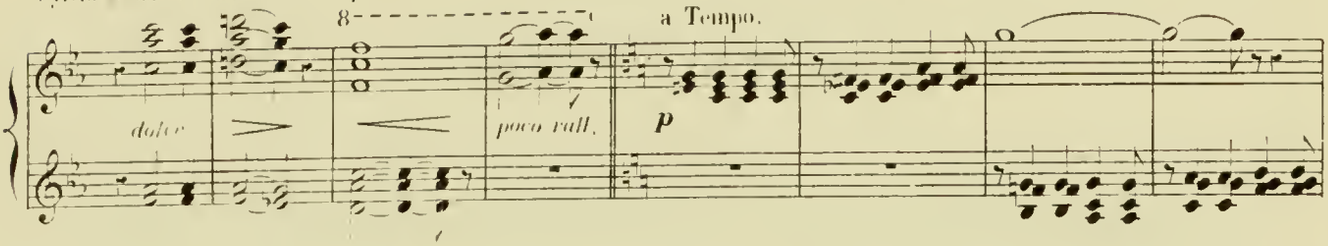


devant l'ouverture de la grotte un bloc de rocher qui forme une barrière infranchissable.



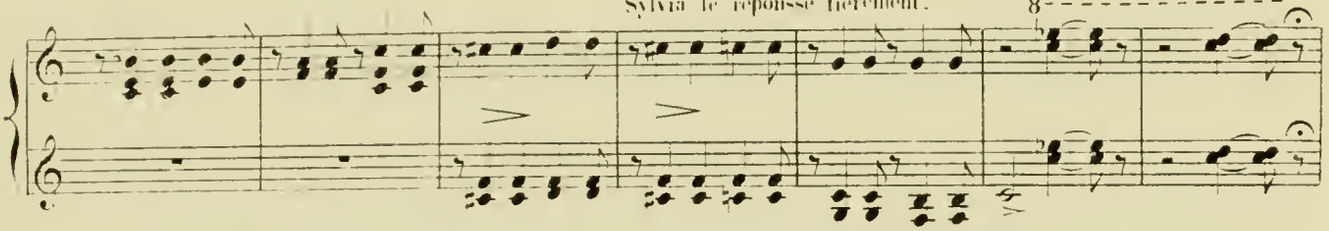

a Tempo.
poco rall.
p
1
2
3
dolce.
f
sf
a Tempo.
p
rall.
p
Moderato.
p
f
1a
plus animé
2da
p
mf
p
Enchaînez.

Sylvia se laisse tomber sur un quartier de roc et se cache la tête entre les mains. Orion se rapproche d'elle et cherche à la gagner

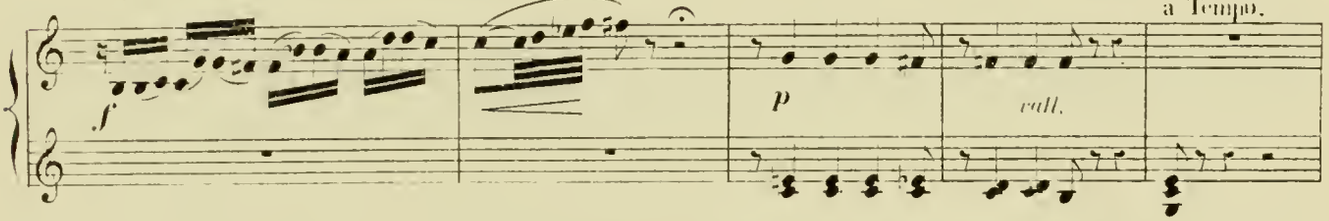


par ses protestations.

Peut-être ne refusera-t-elle pas de prendre part à sa collation.
Sylvia le repousse fièrement.

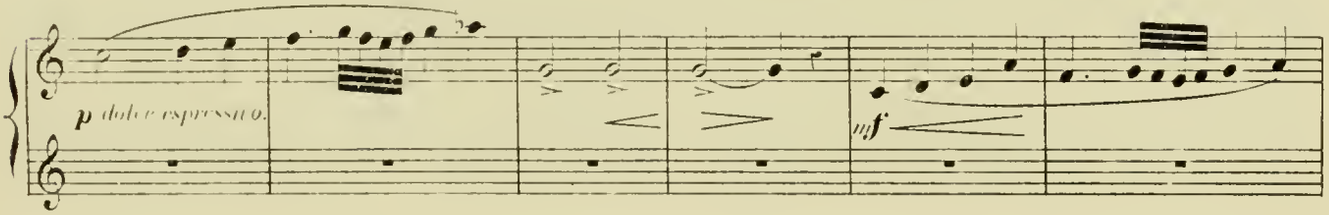


Orion, emporté par un mouvement de colère, brandit une hache.



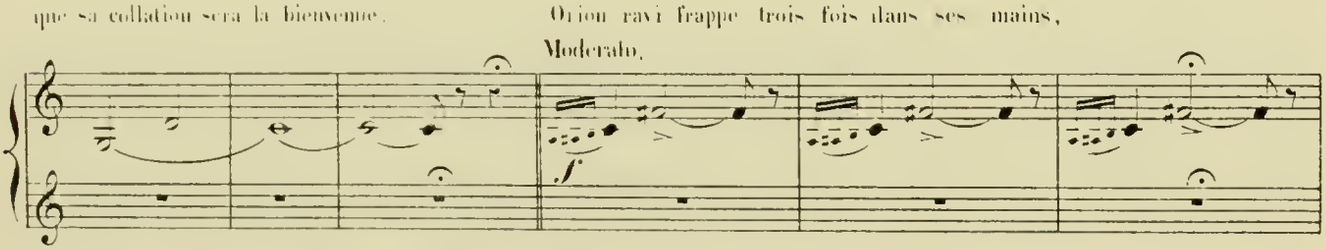
Il la rejette aussitôt, subjugué par l'impassibilité de Sylvia.

Mais un projet vient de naître dans l'esprit de la nymphe, elle feint de se résigner, accepte l'offre de son hôte et lui témoigne

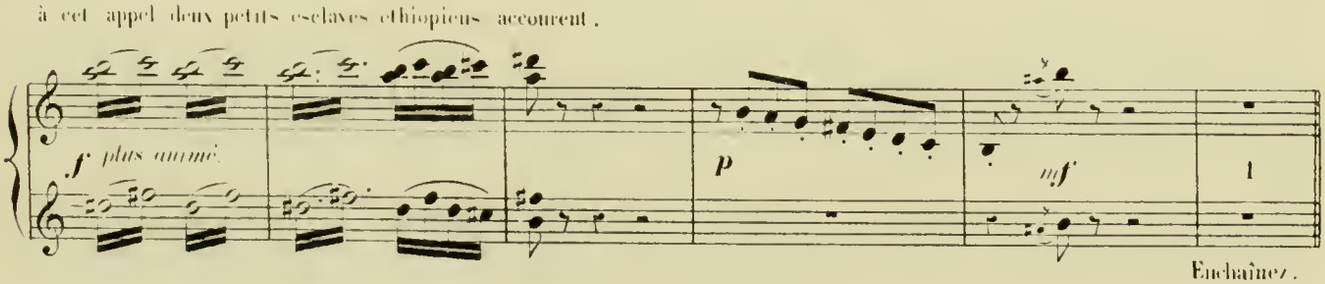


que sa collation sera la bienvenue.

Orion ravi frappe trois fois dans ses mains,

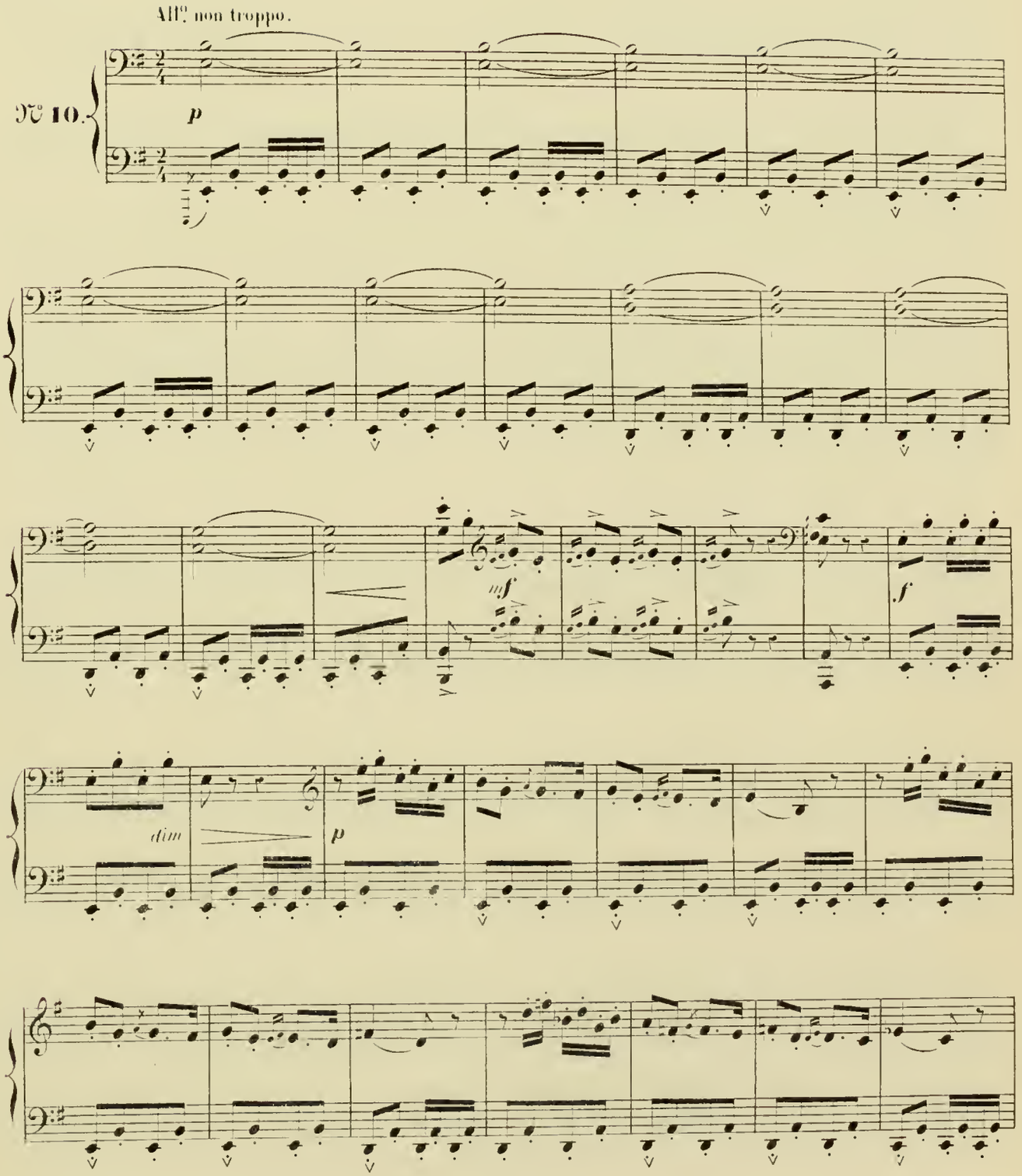


à cet appel deux petits esclaves éthiopiens accourent.



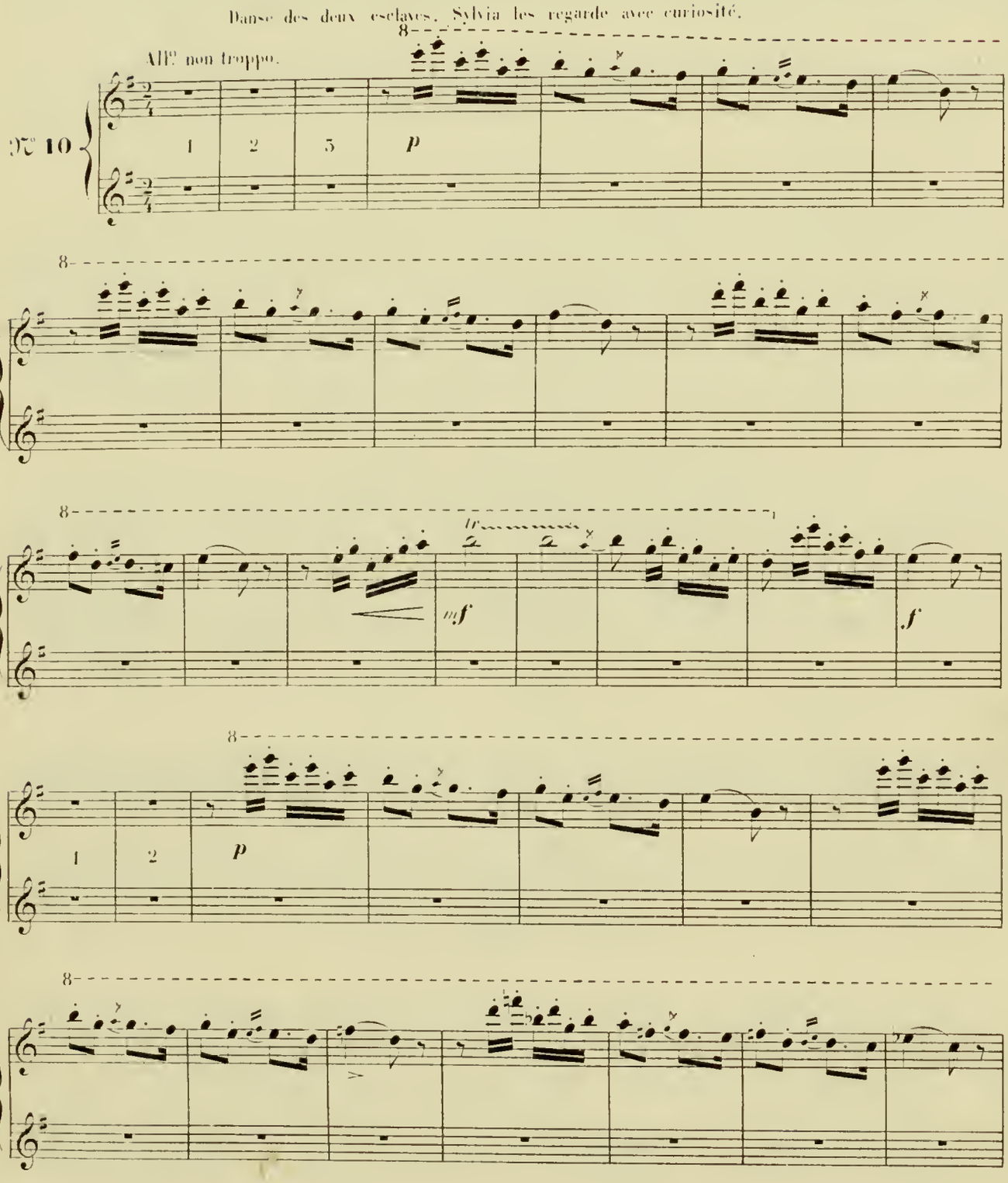
Enchaînez.

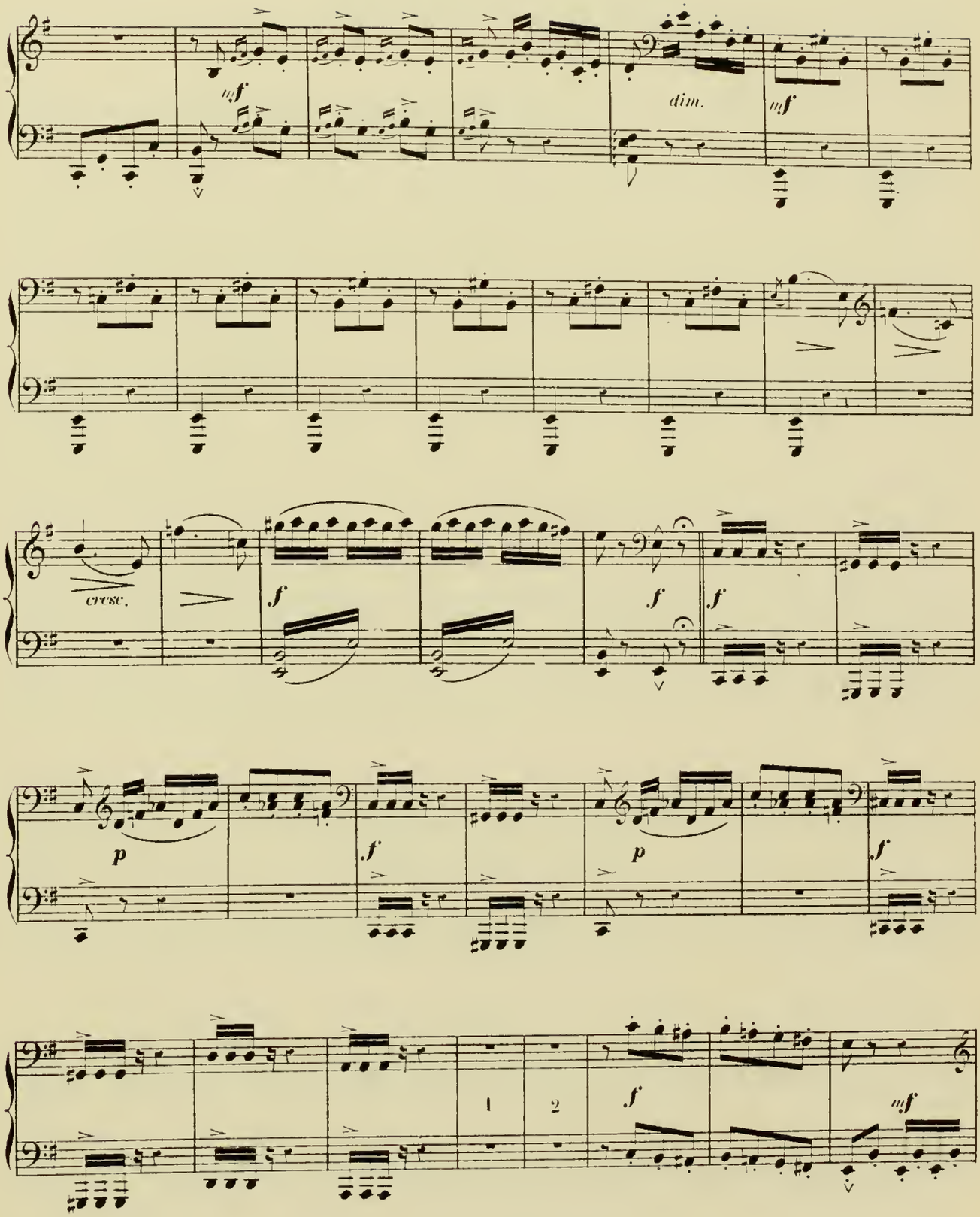
PAS DES ÉTHIOPIENS.

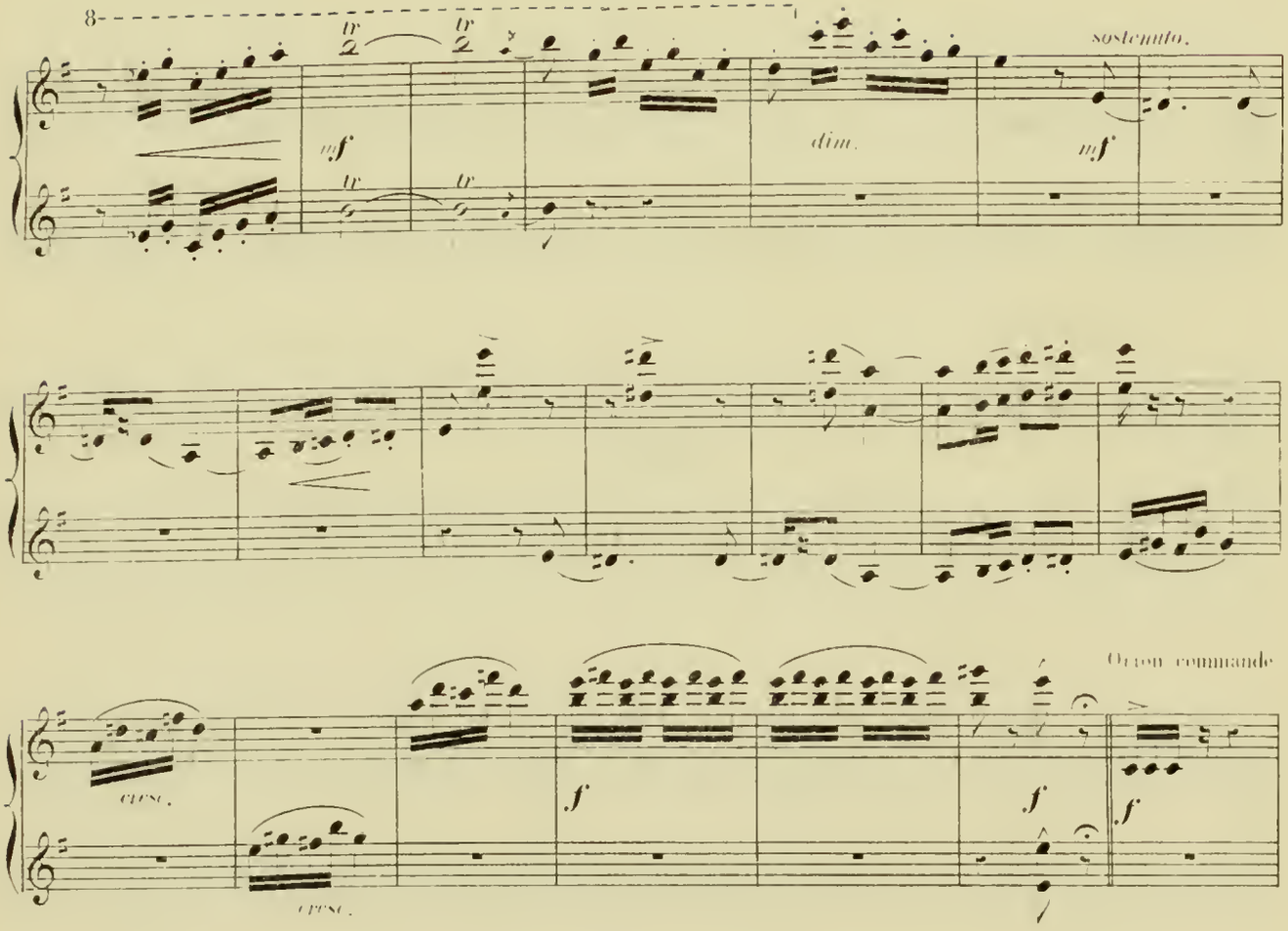


PAS DES ÉTHIOPIENS.

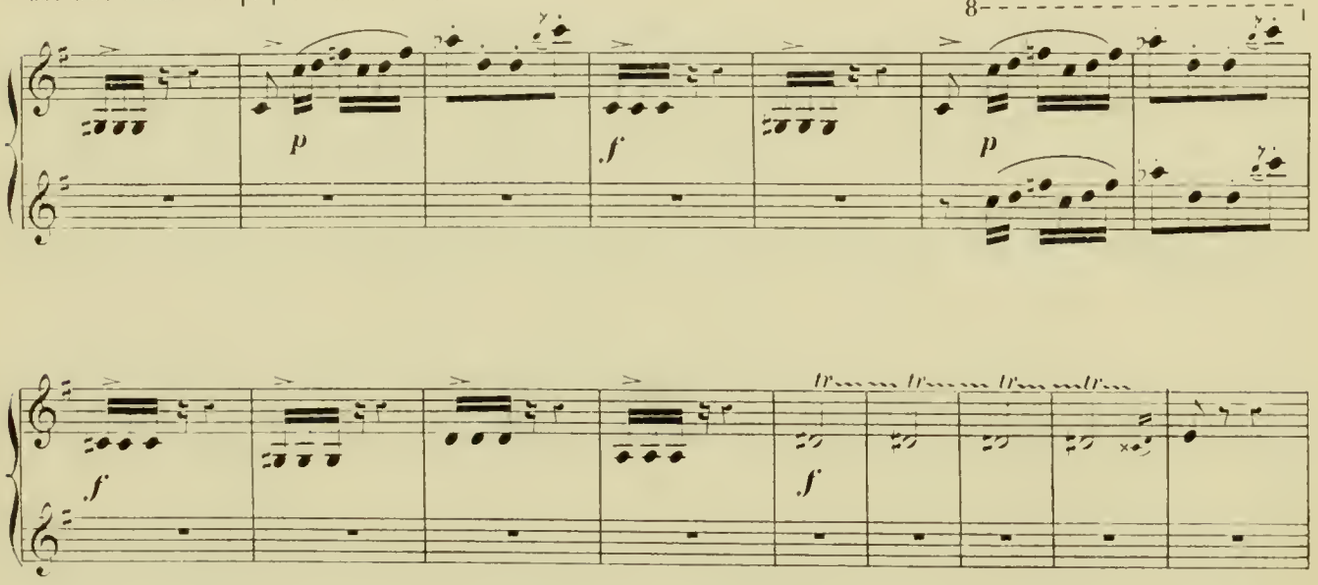
Danse des deux esclaves. Sylvia les regarde avec curiosité.

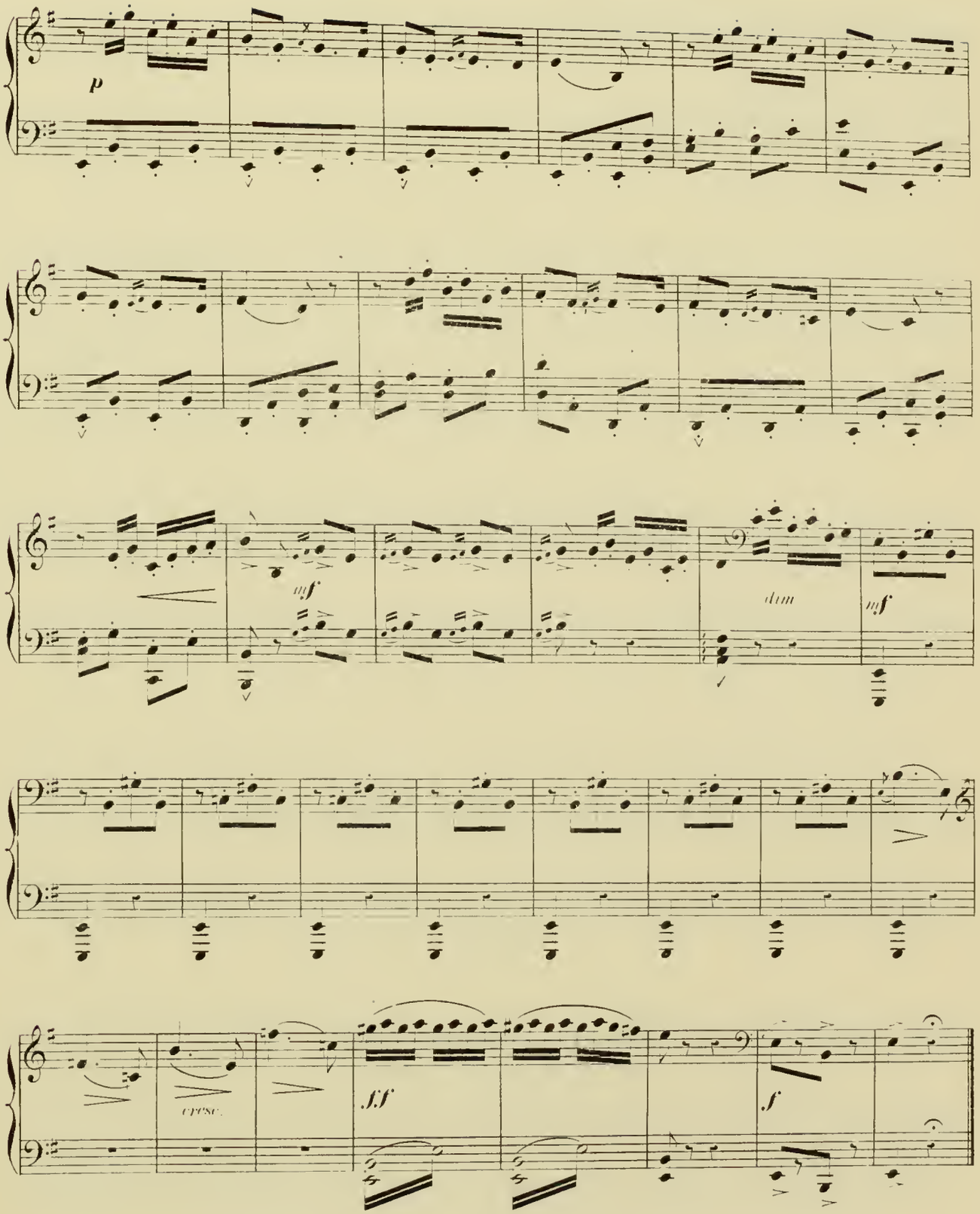



mf
dim.
mf
cresc.
f
f
f
p
f
p
f
1
2
f
mf

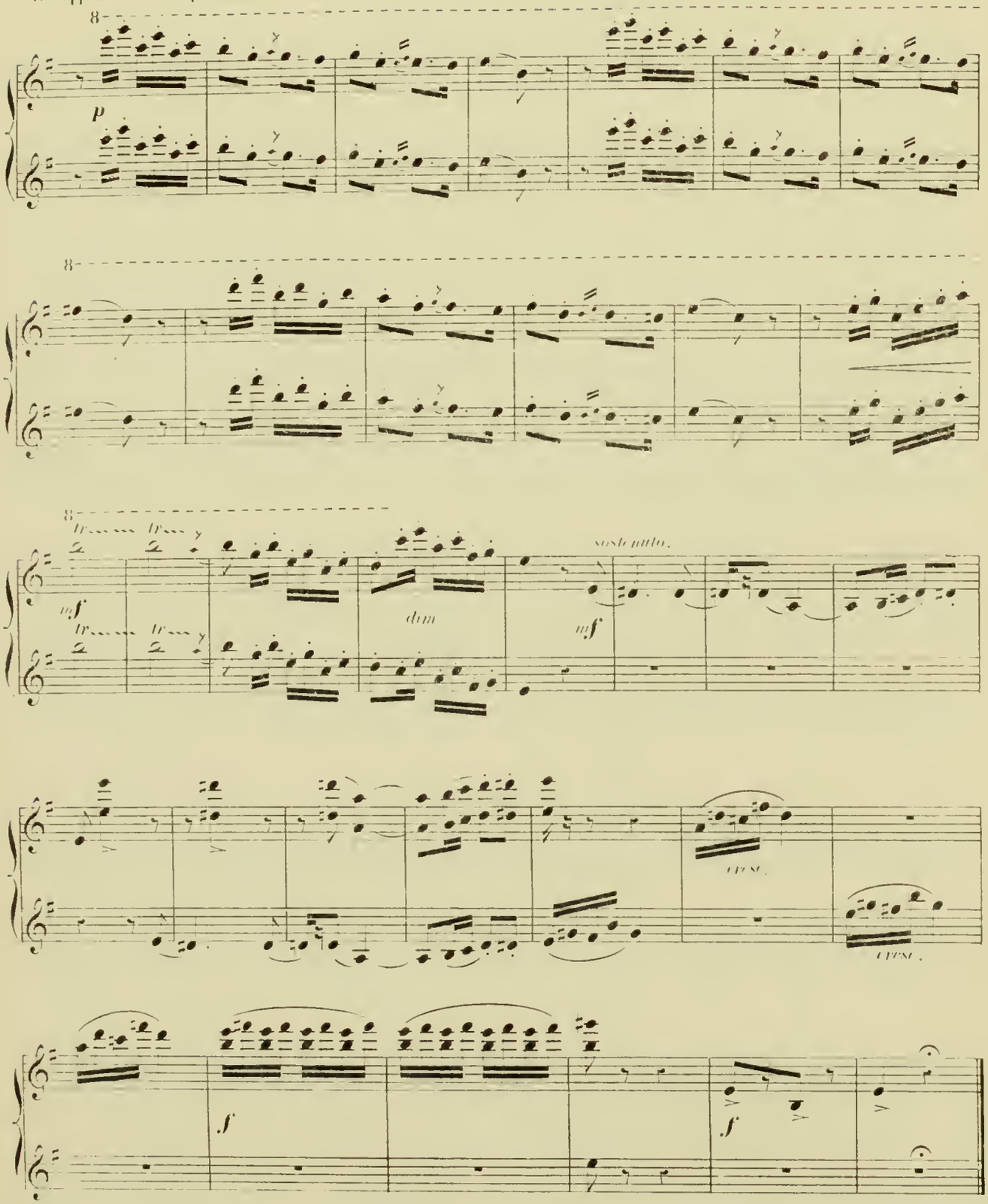


aux deux esclaves de préparer la collation.

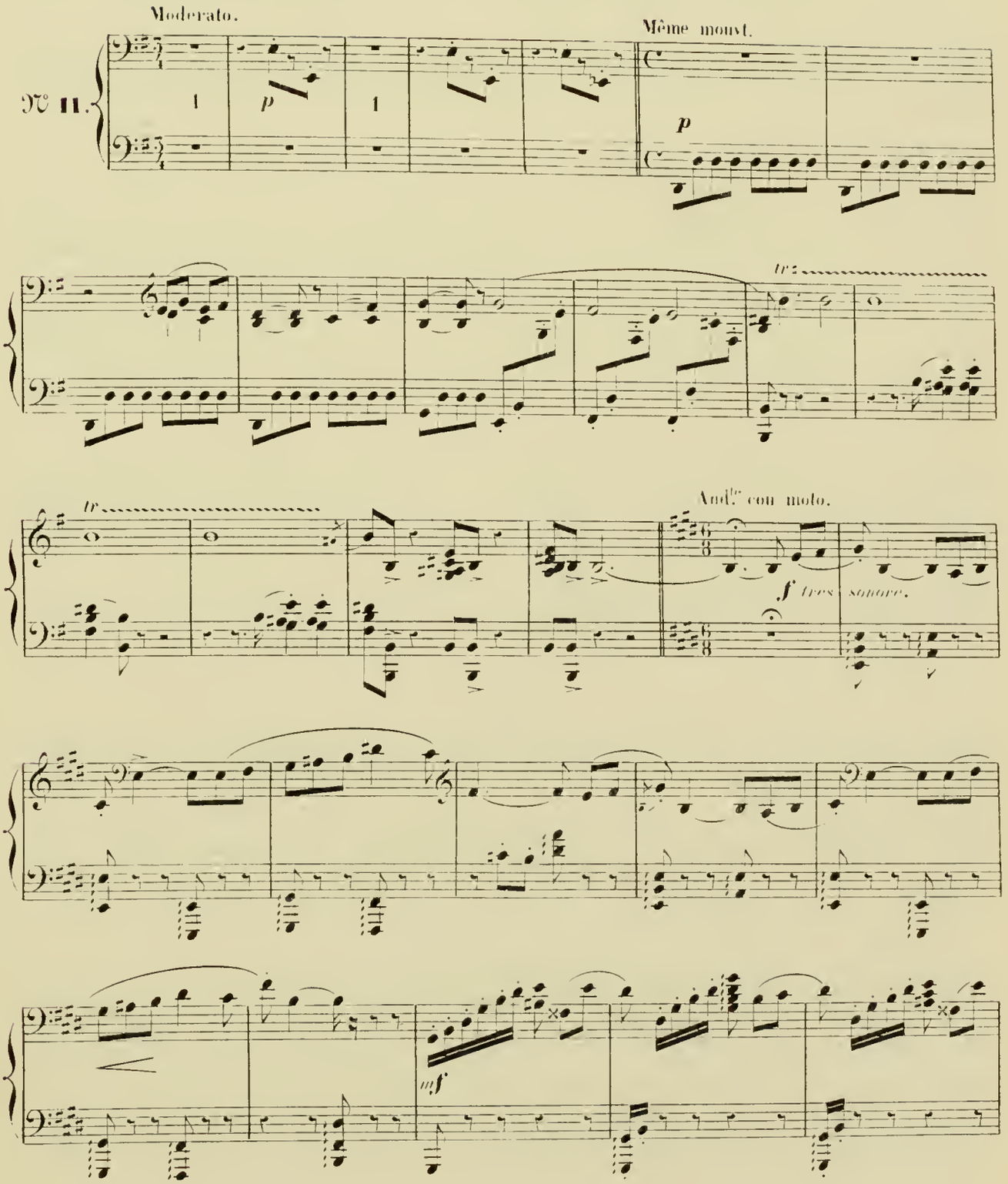



p
mf
dim
mf
cresc.
ff
f

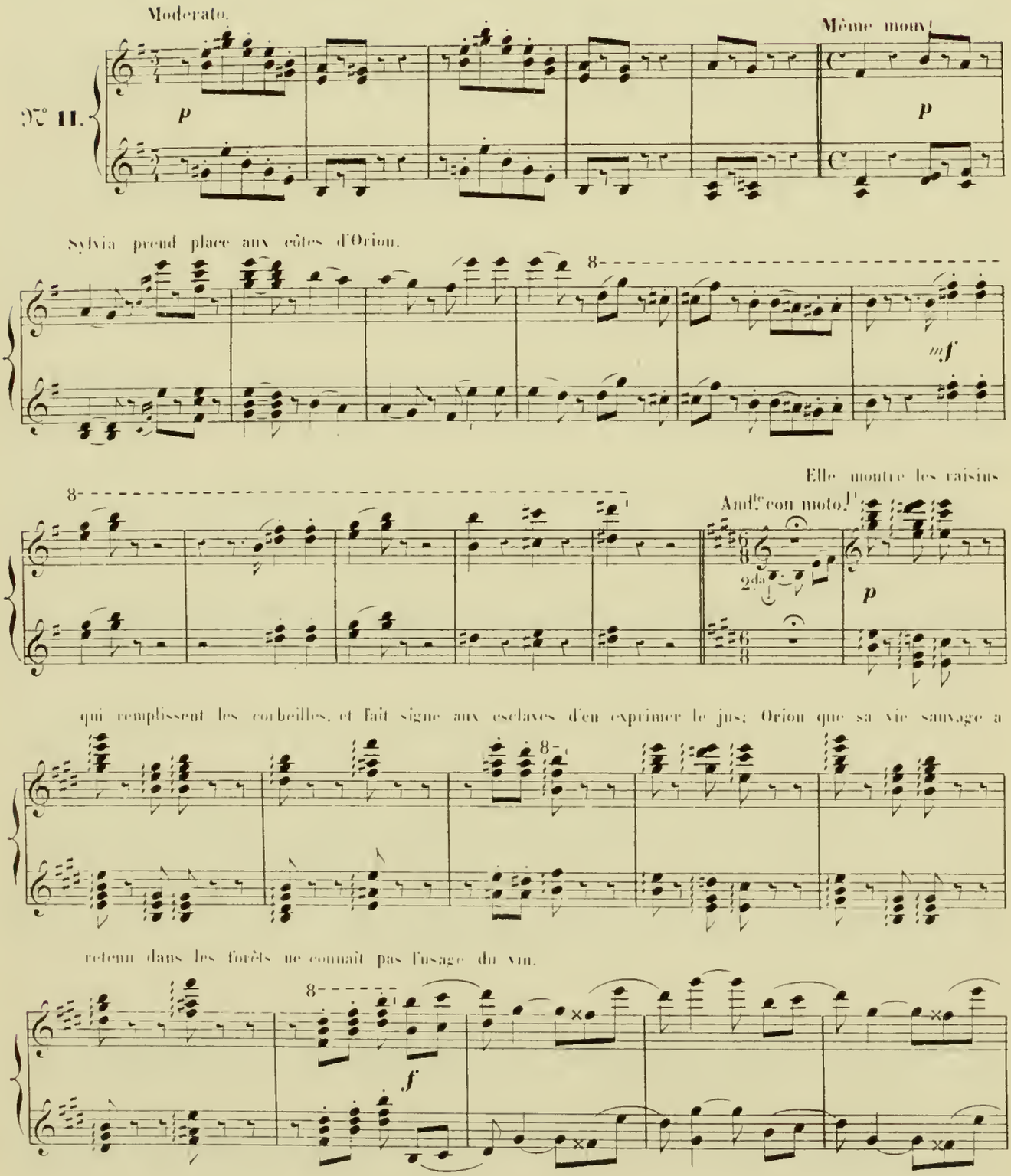
Ils apportent des amphores

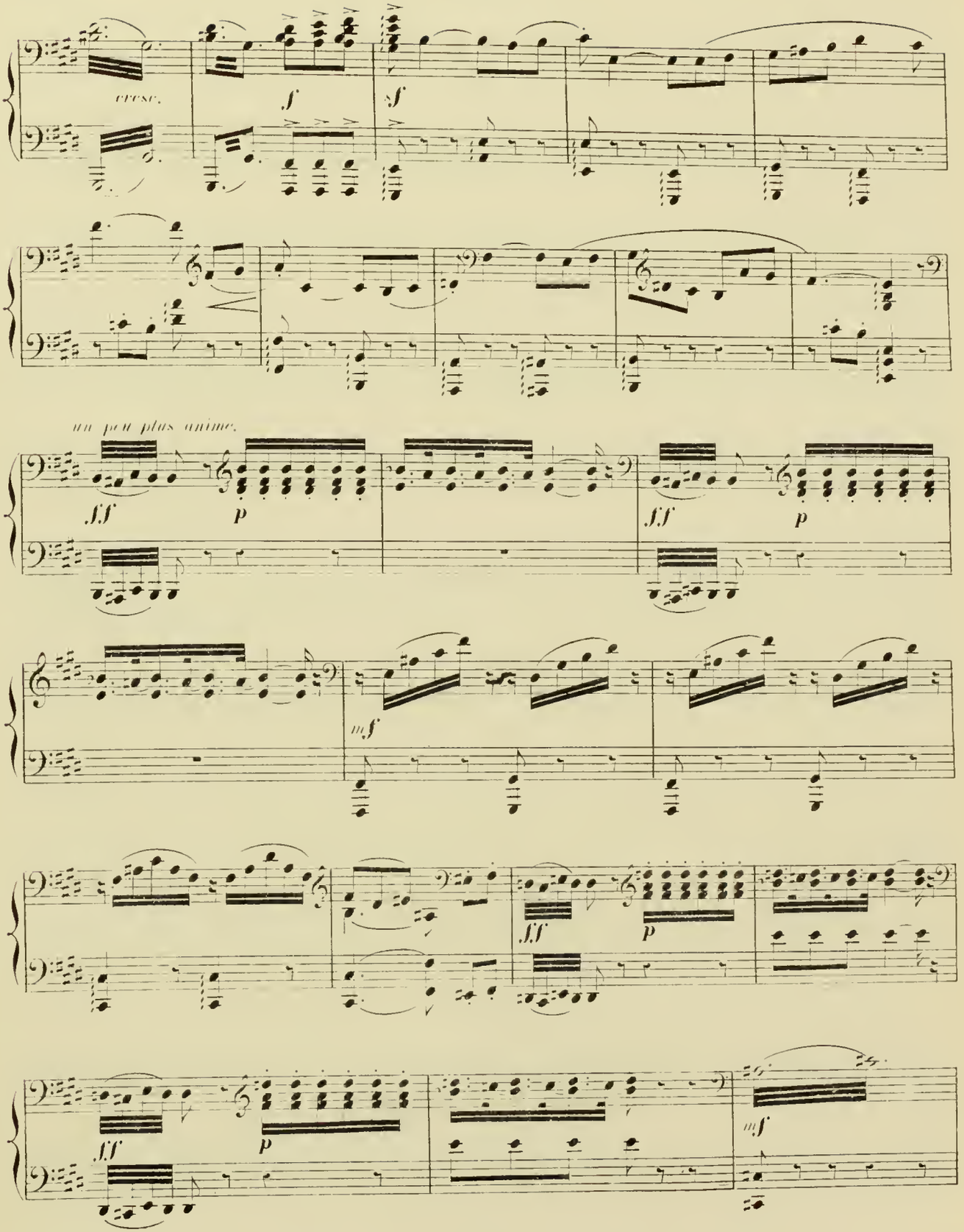


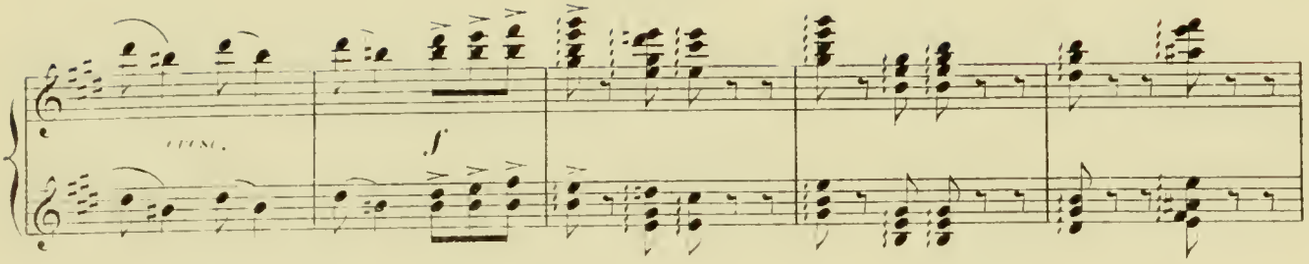
CHANT BACHIQUE.

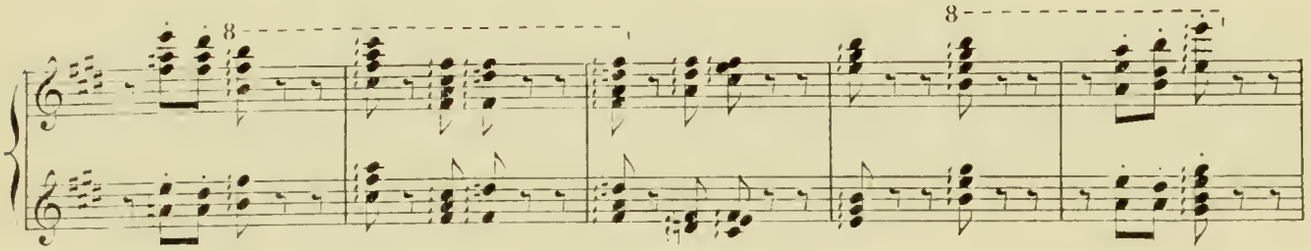


CHANT BACHIQUE.

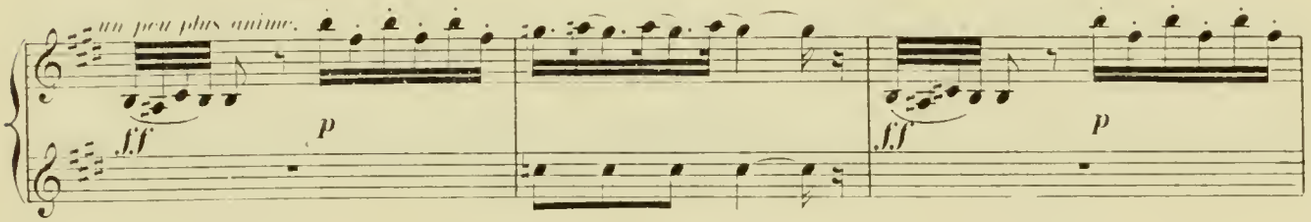



cresc.
f
sf
un peu plus animé.
ff
p
ff
p
mf
ff
p
ff
p
mf

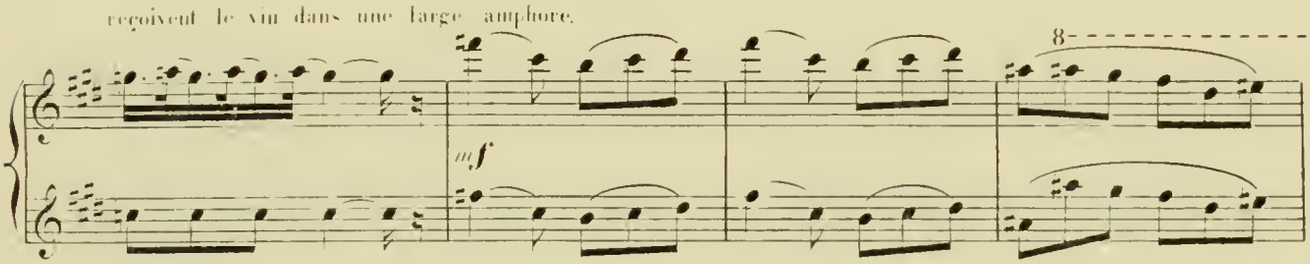




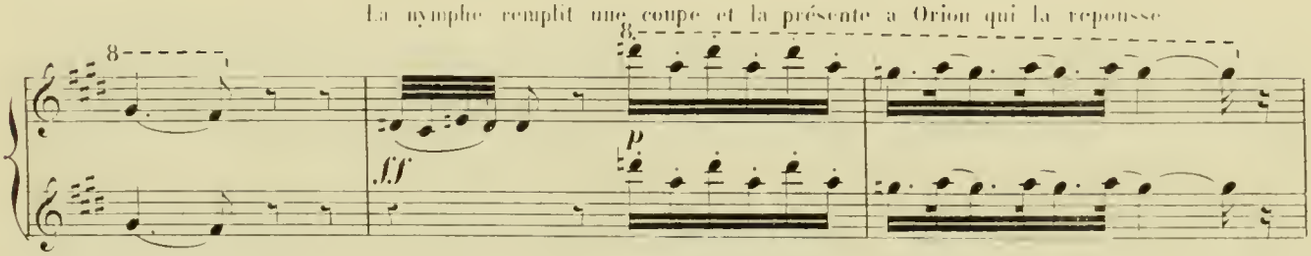
Les esclaves obeissent aux ordres de Sylvia, ils pressent les grappes entre deux fragments de rocher et

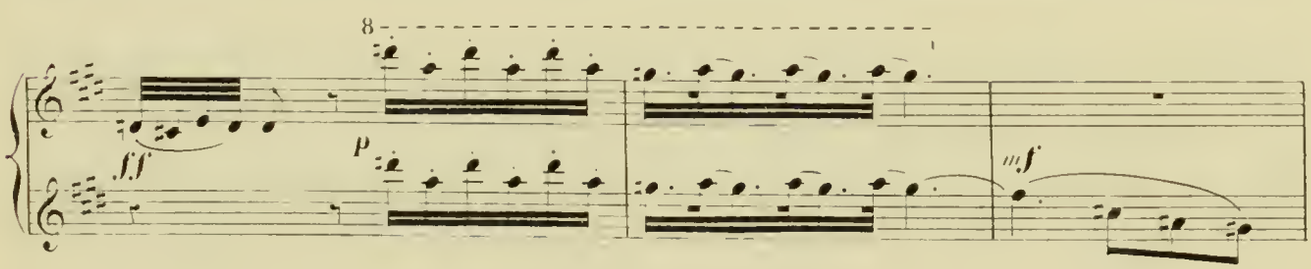


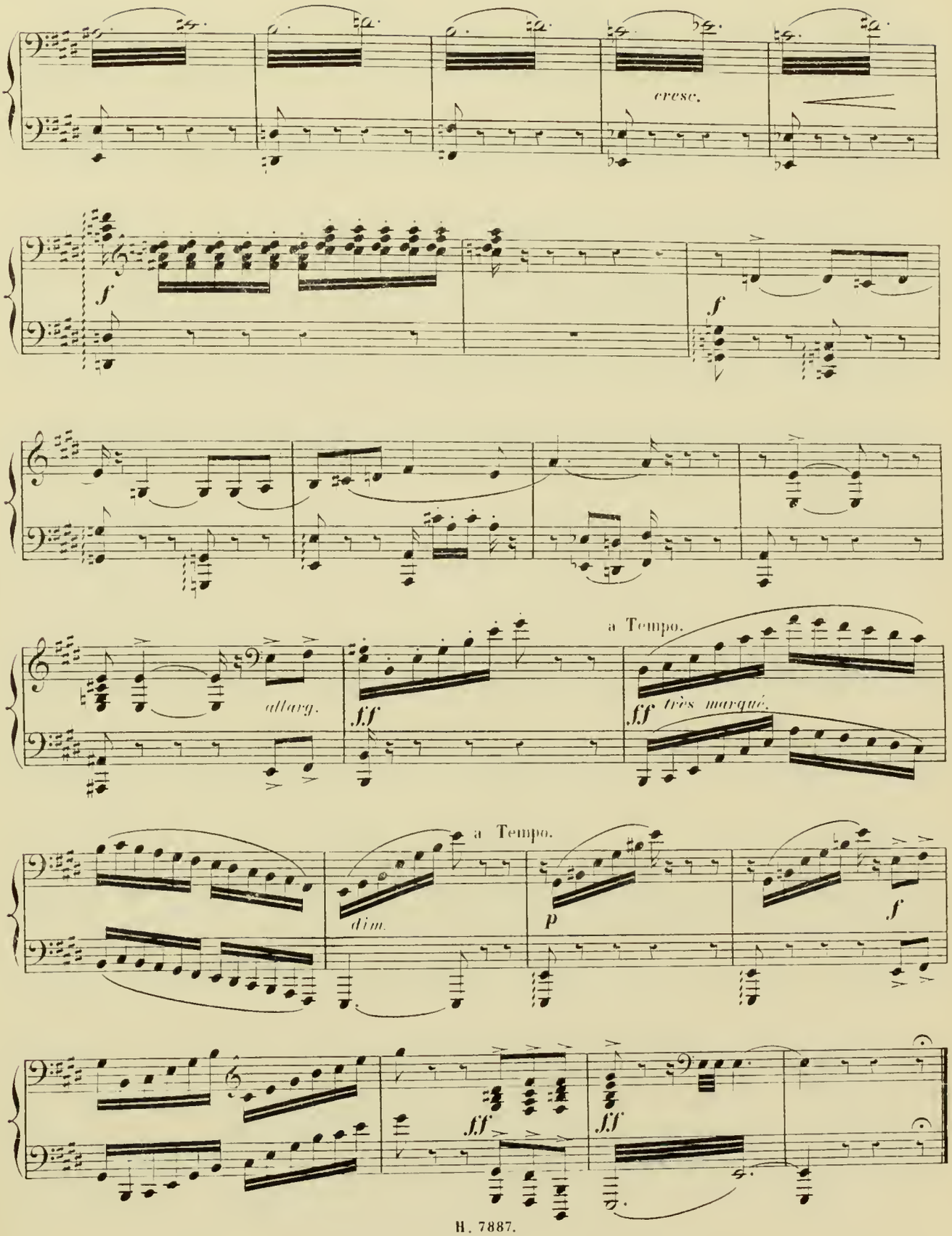
reçoivent le vin dans une large amphore.



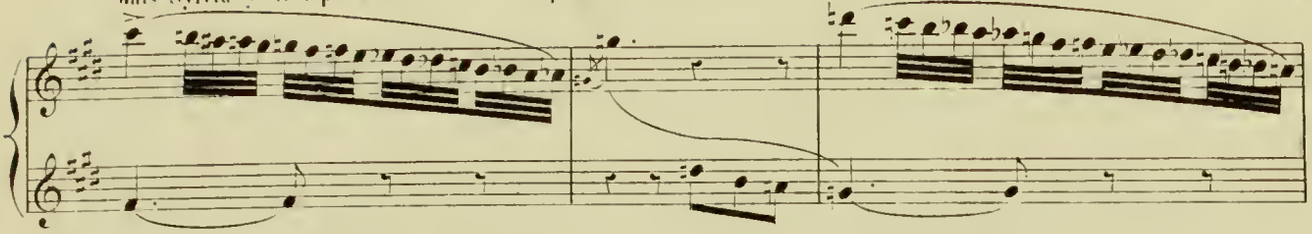
La nymphe remplit une coupe et la présente a Orion qui la repousse



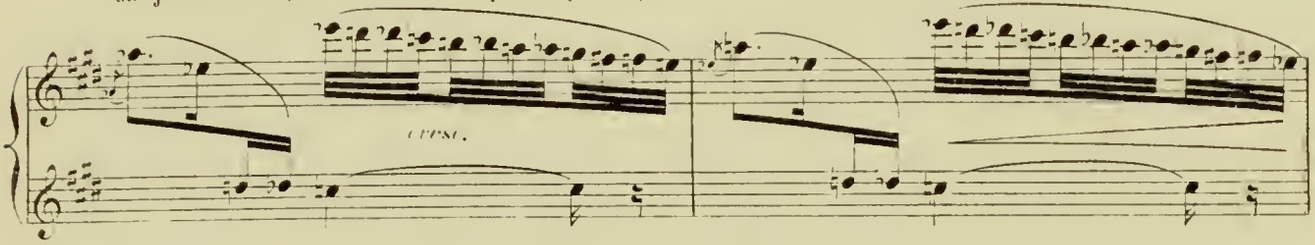


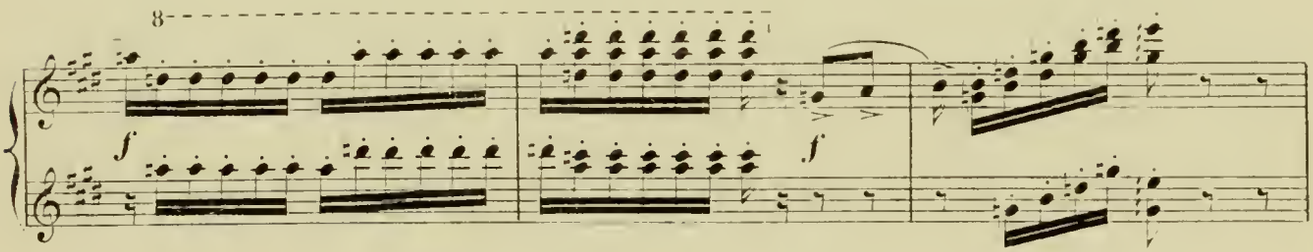

cresc.
f
f
allarg.
a Tempo.
fff
fff très marqué.
a Tempo.
dim.
p
f
fff
fff

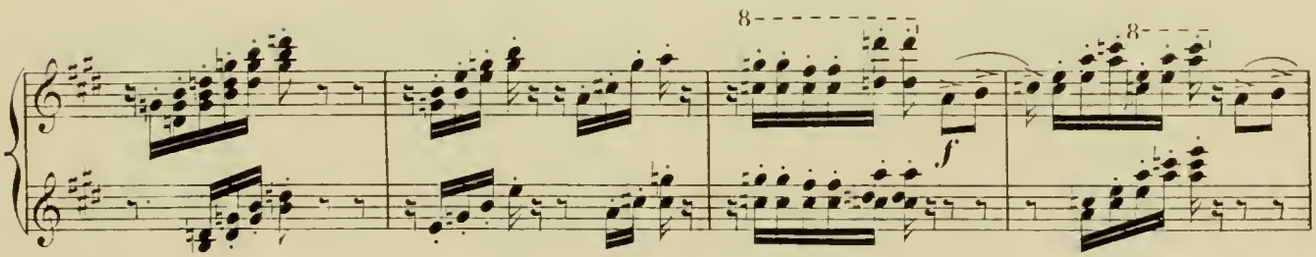
Mais Sylvia y trempe ses lèvres et la présente de nouveau à Orion qui la vide d'un trait, et, prenant goût

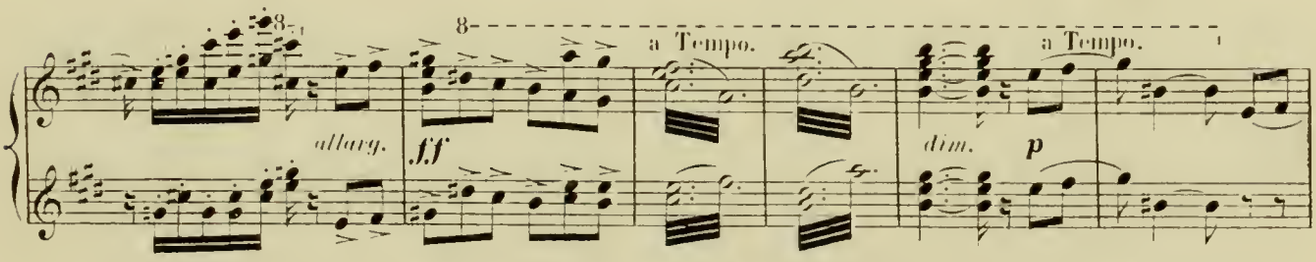


au jus de la vigne, il tend la coupe à Sylvia qui la lui remplit coup sur coup.

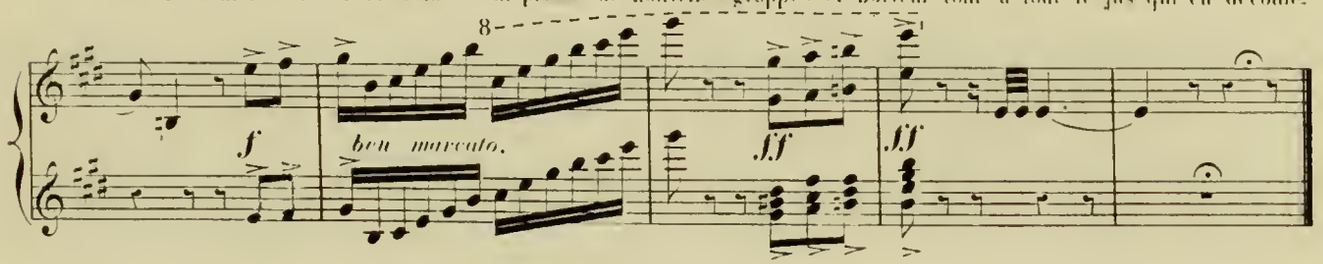




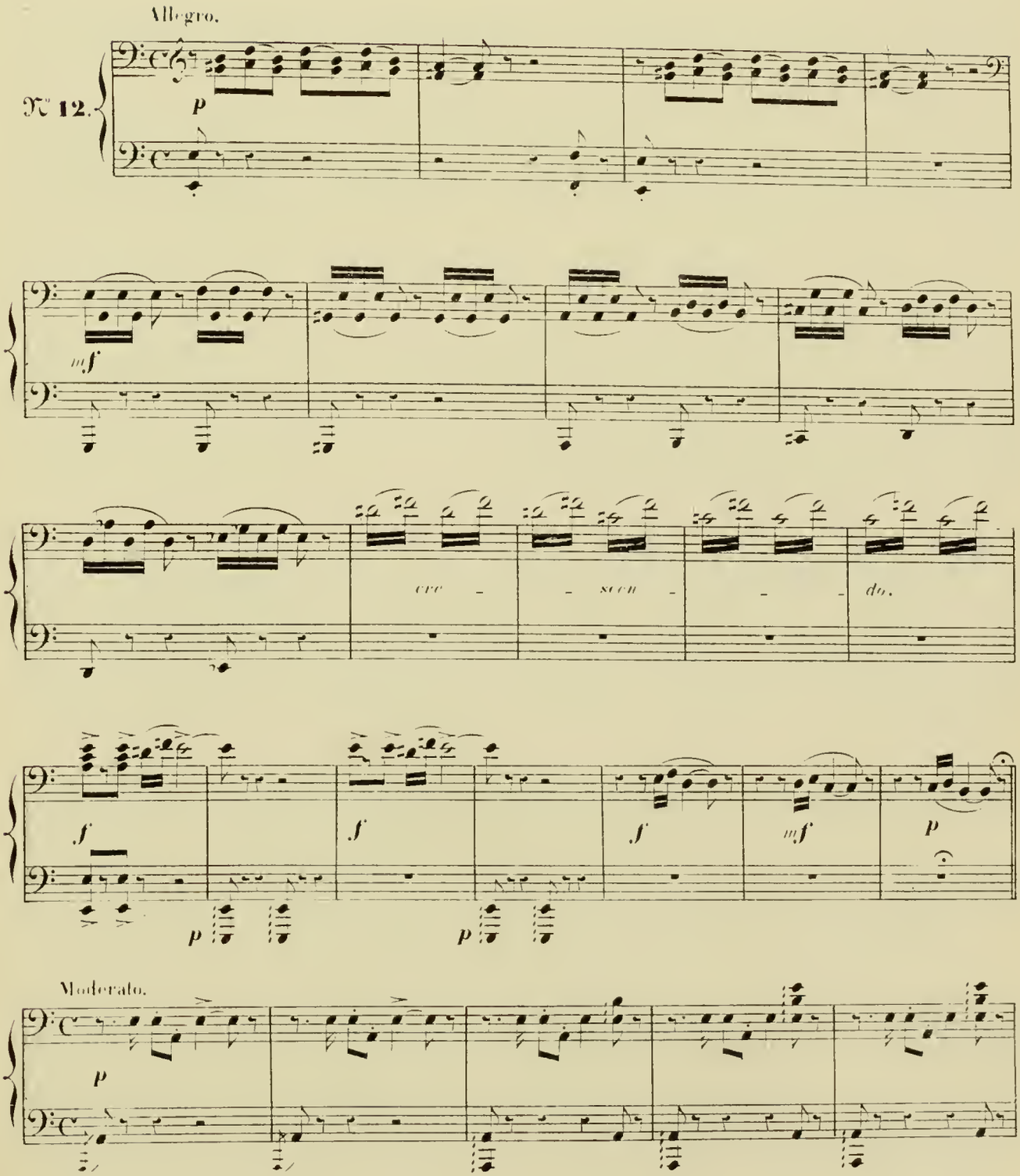




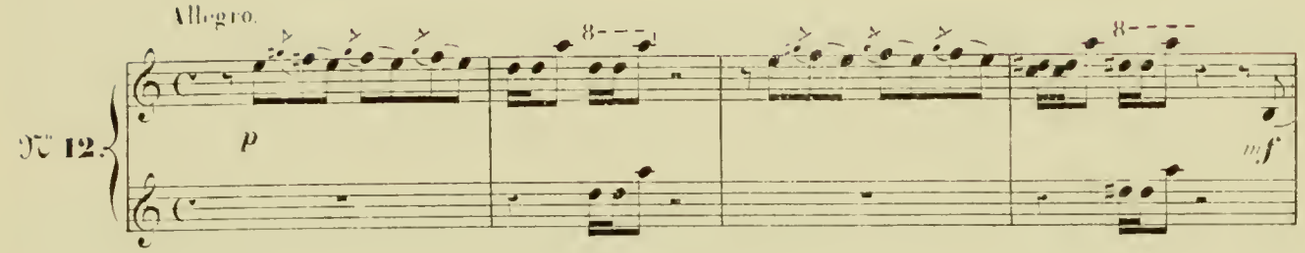
De leur côté les deux esclaves ont pressé de nouvelles grappes et boivent tour à tour le jus qui en découle.



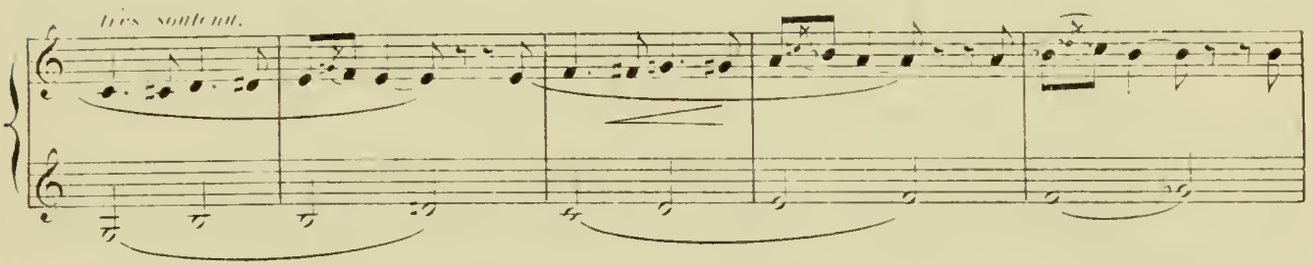
SCÈNE ET DANSE DE LA BACCHANTE.



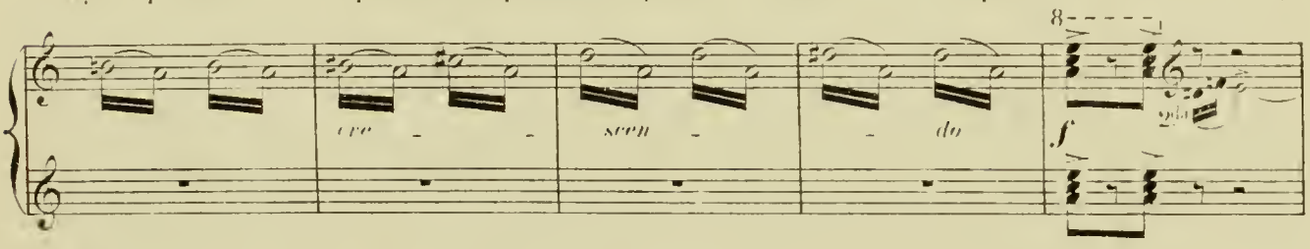
SCÈNE ET DANSE DE LA BACCHANTE.



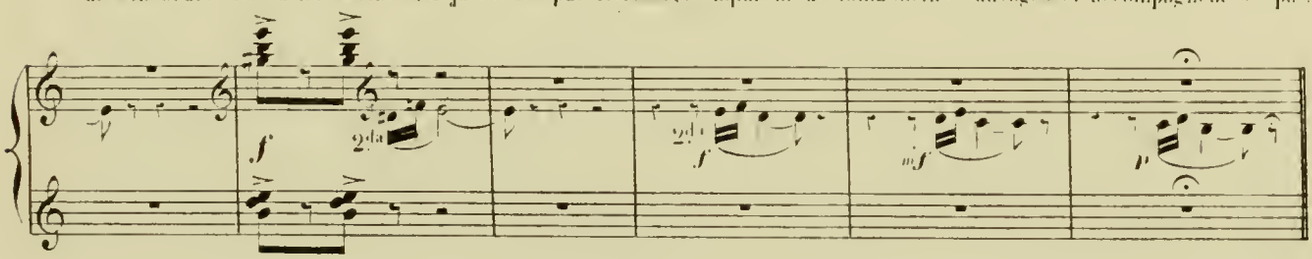
A mesure qu'Orion s'enivre, il devient plus pressant.



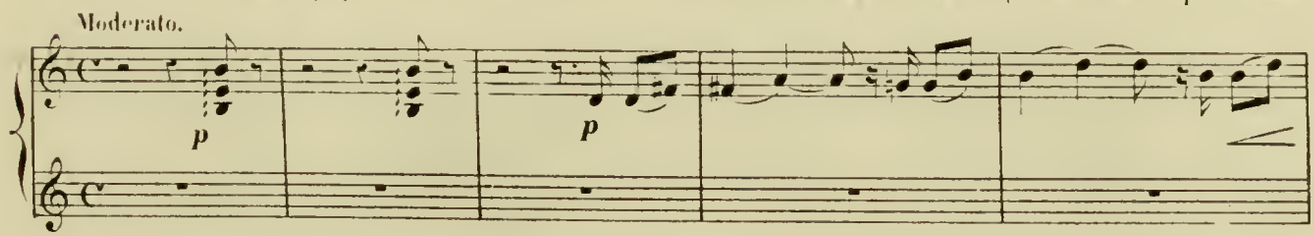
Sylvia, pour gagner du temps, fait signe que la danse plaît à Bacchus, Dieu du vin, et qu'elle veut lui rendre hommage.

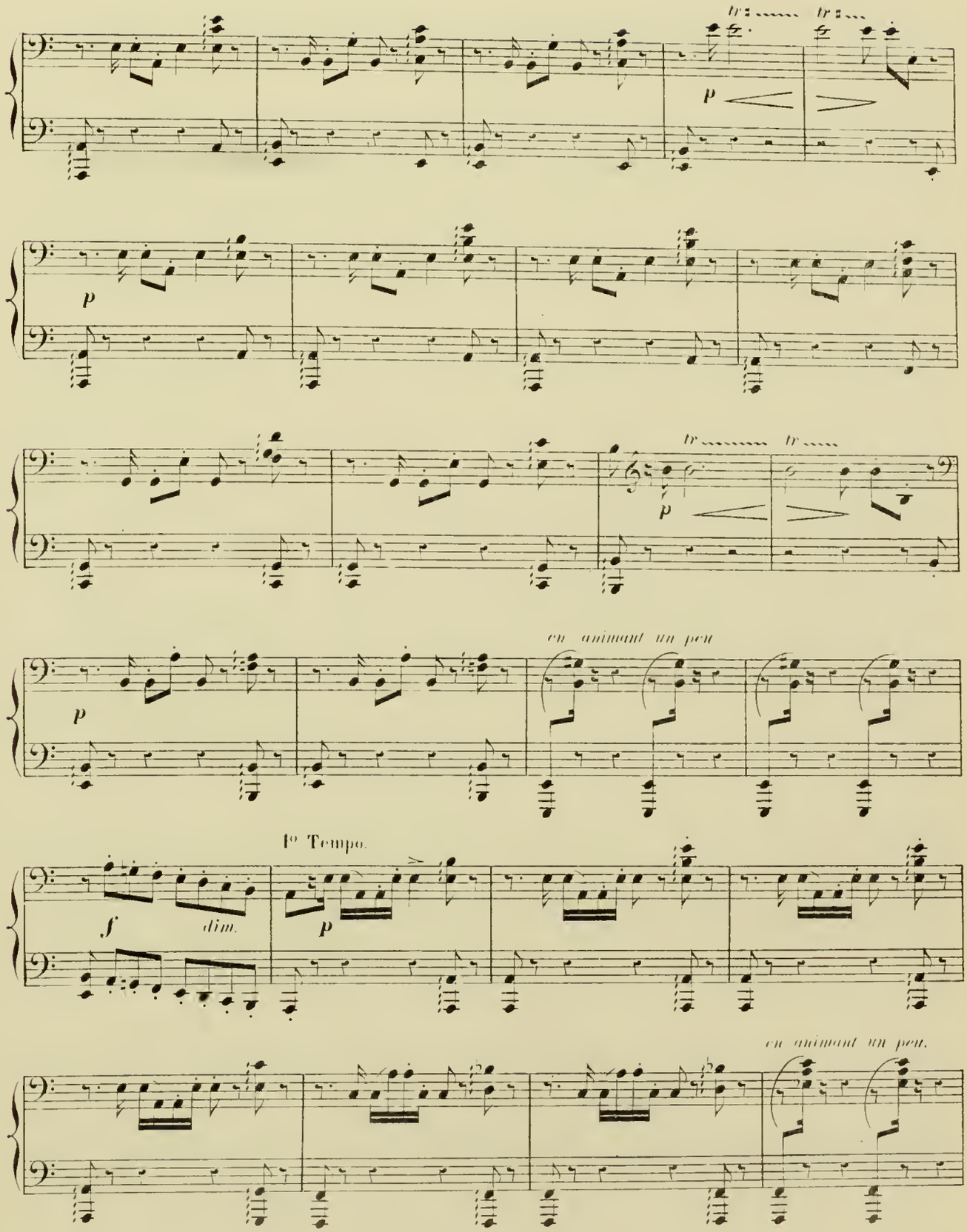


sur son ordre les deux esclaves, déjà excités par l'ivresse, s'emparent de tambourins sauvages et accompagnent ses pas.

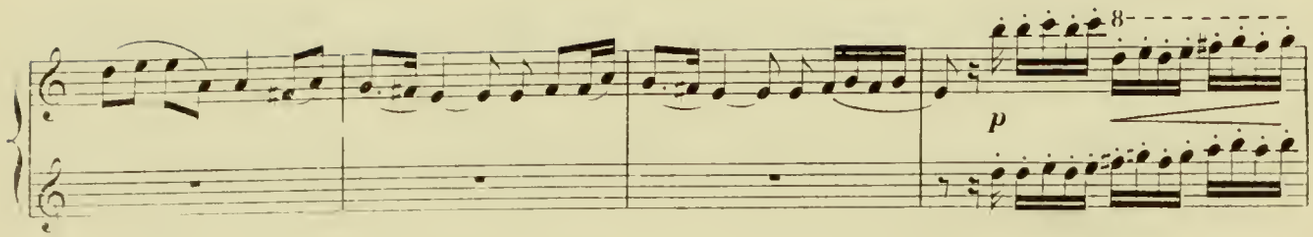


La chaste nymphe de Diane imite alors la danse des Bacchantes avec ses langueurs et ses emportements.

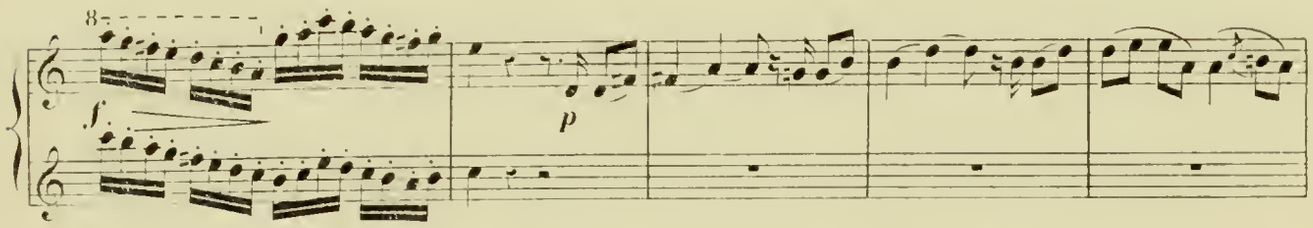


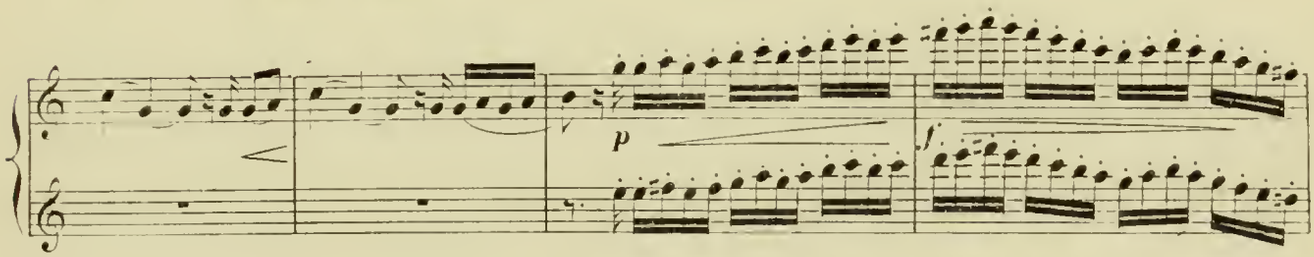

tr
tr
p
p
tr
tr
p
p
en animant un peu
1° Tempo.
f
dim.
p
en animant un peu.

Les deux esclaves animés

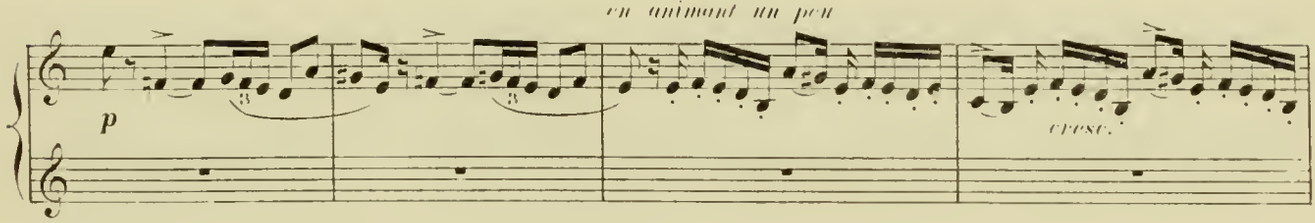


par son exemple mêlent leur danse à la sienne.

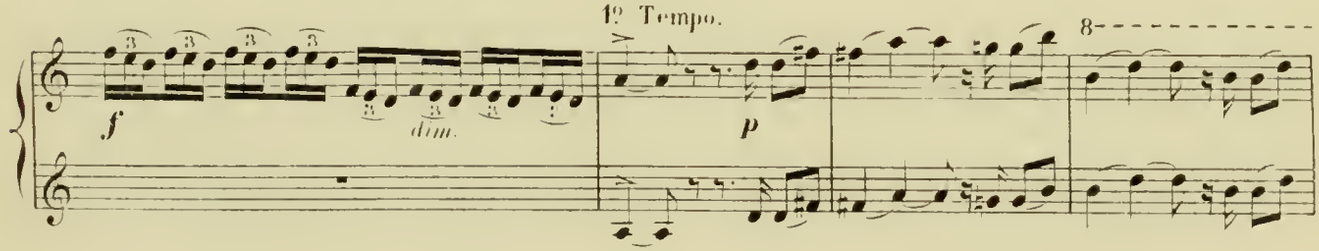


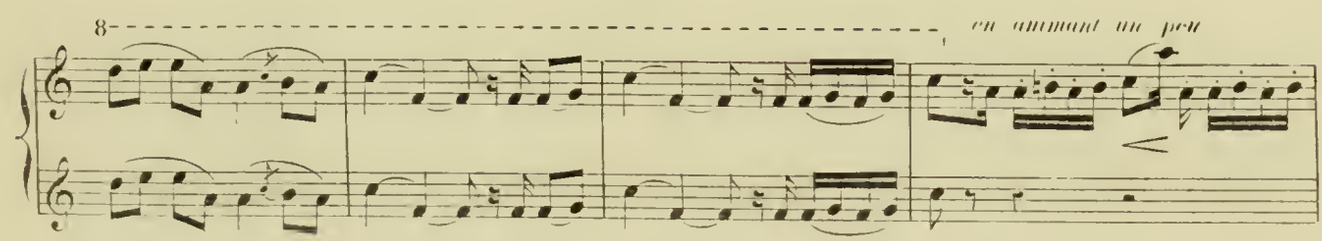


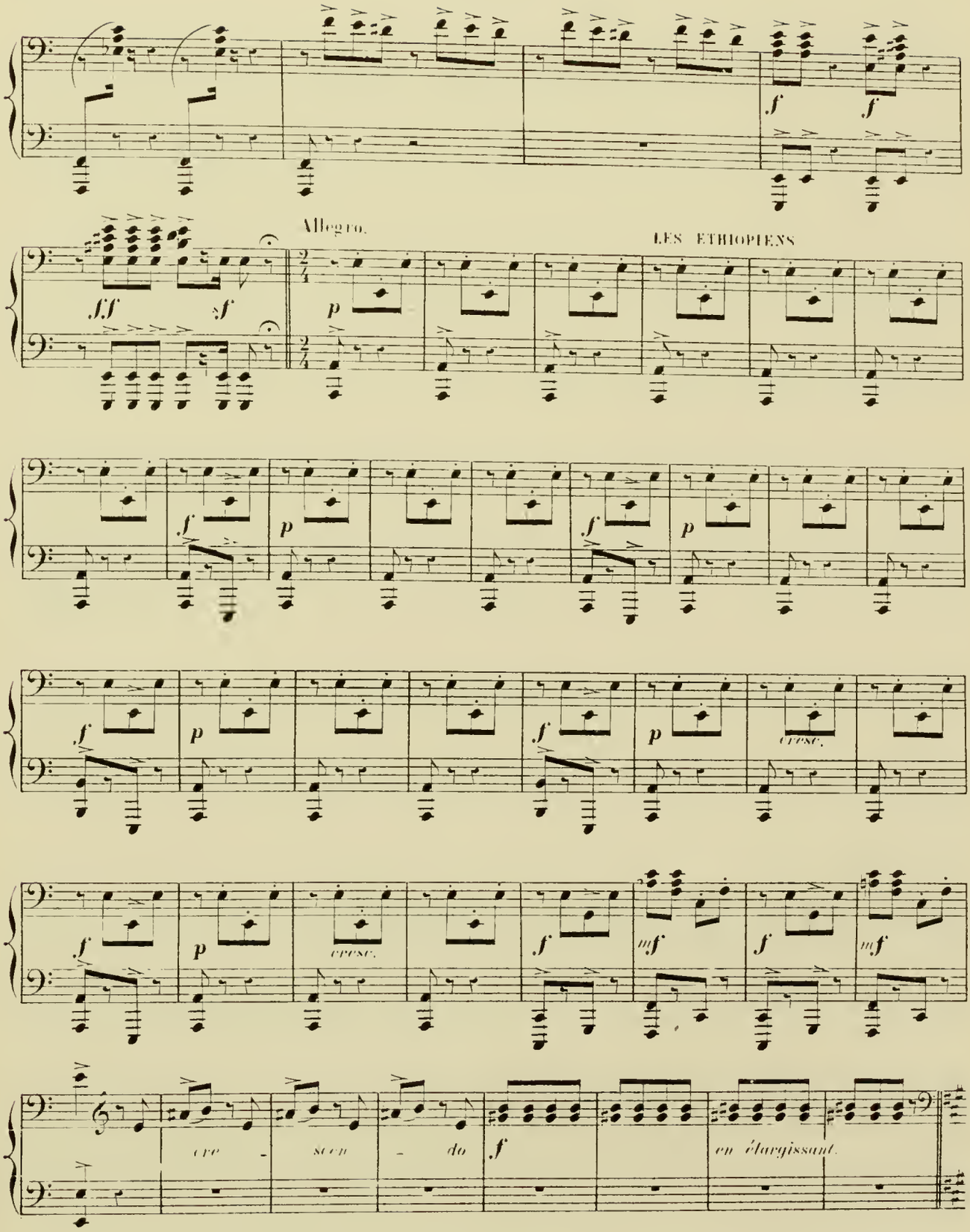
en animant un peu

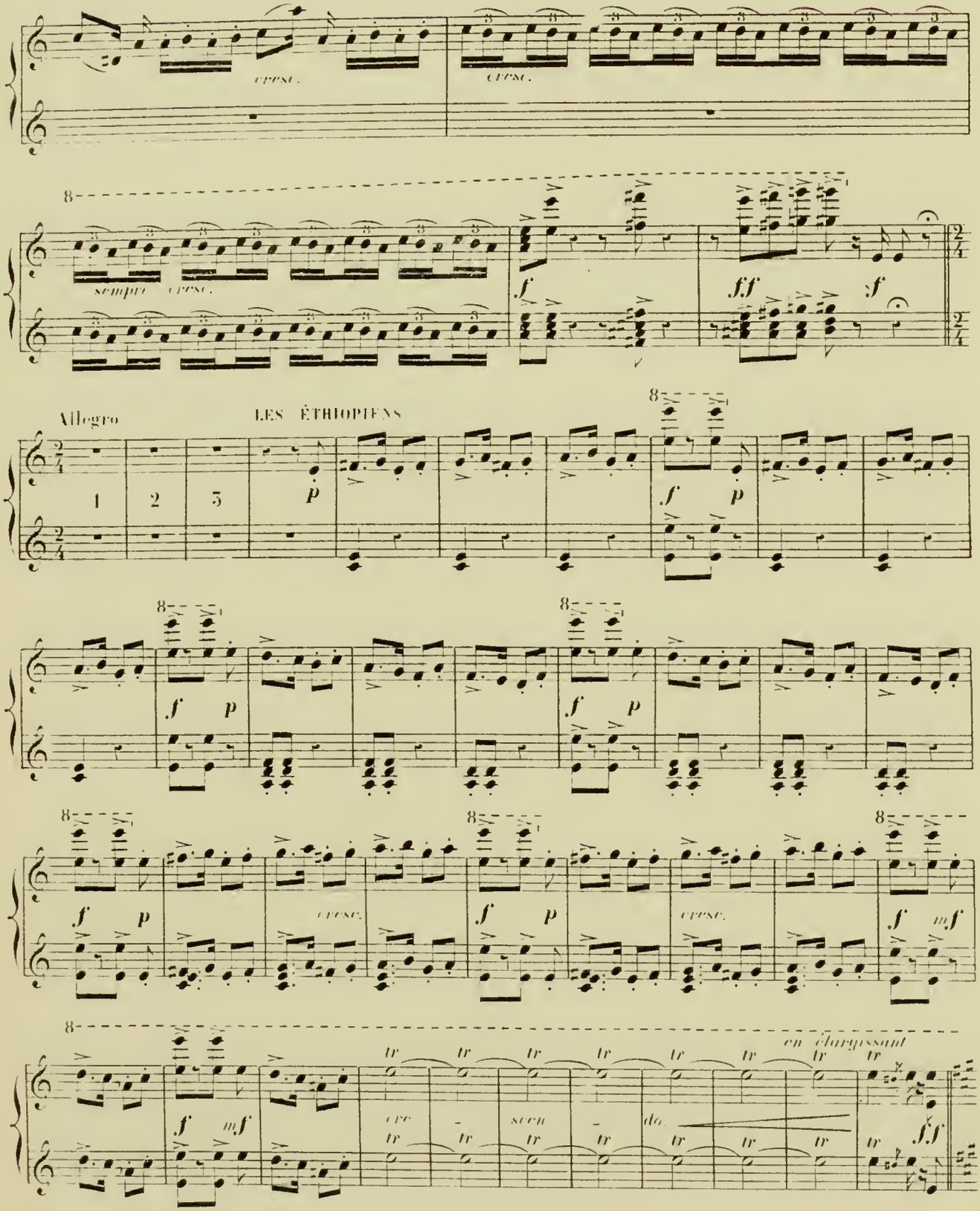


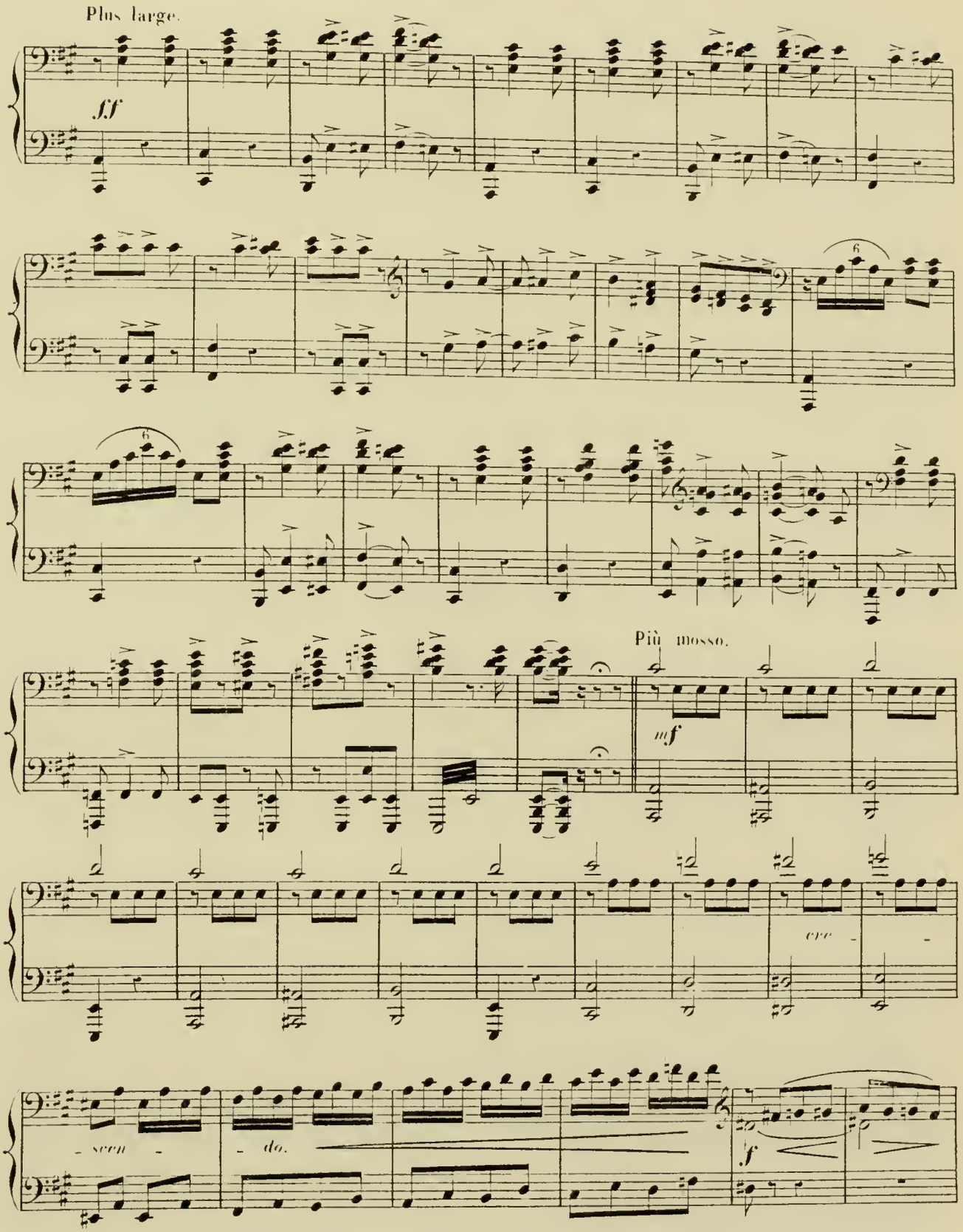
1º Tempo.





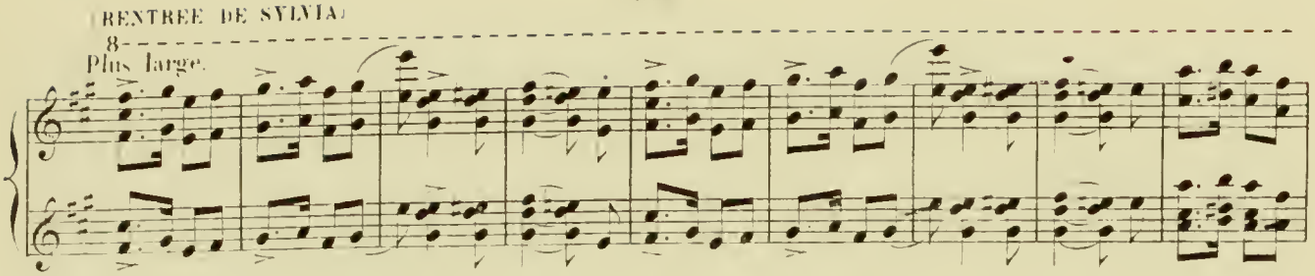

Allegro.
LES ETHIOPIENS
cresc.
cresc.
cre - scen - do
en élargissant.

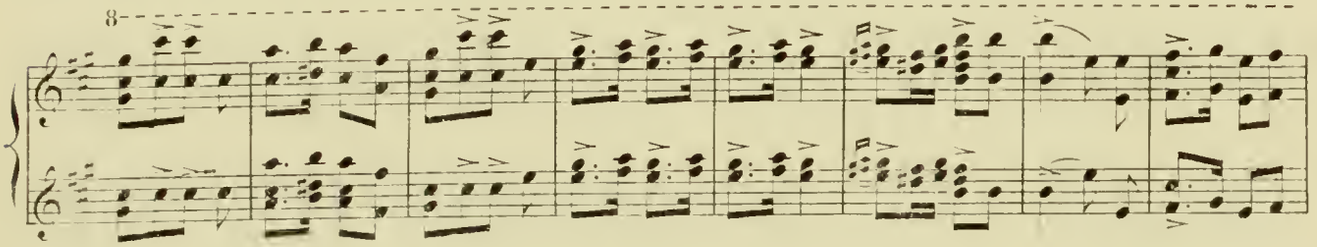

cresc.
cresc.
sempre cresc.
f
ff
f
Allegro
LES ÉTHIOPIENS
1
2
3
p
f
p
f
p
f
p
f
p
cresc.
f
p
cresc.
f
mf
f
mf
cre - scen - do.
en élargissant
ff

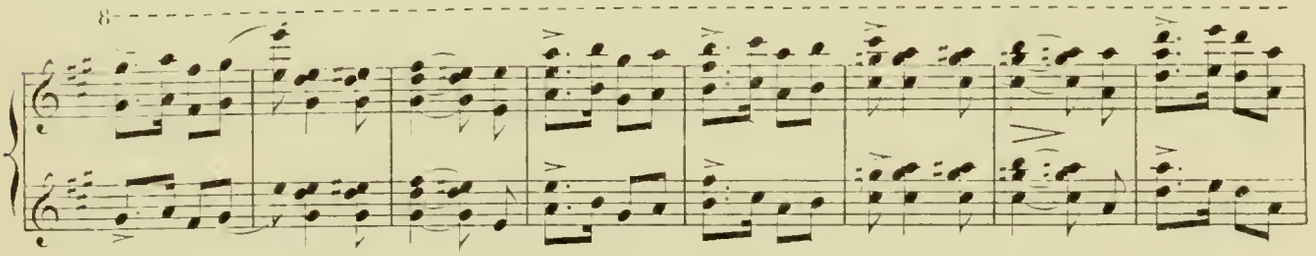

Plus large.
fff
Più mosso.
mf
cre -
- scen -
- do.
f

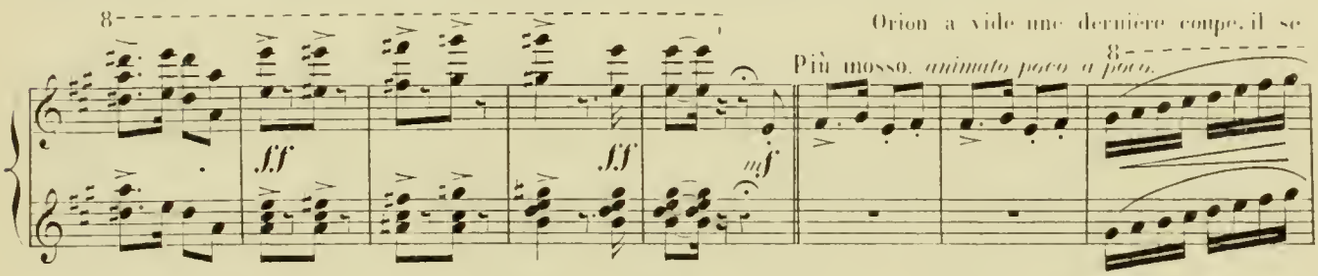
(RENTREE DE SYLVIA)

Plus large.

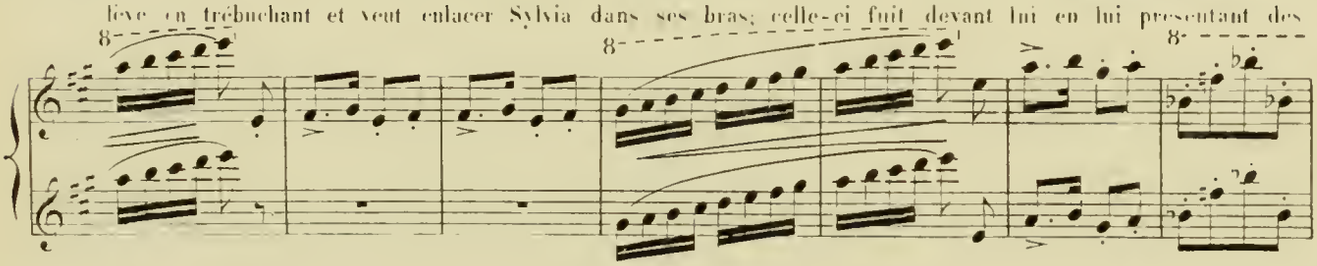




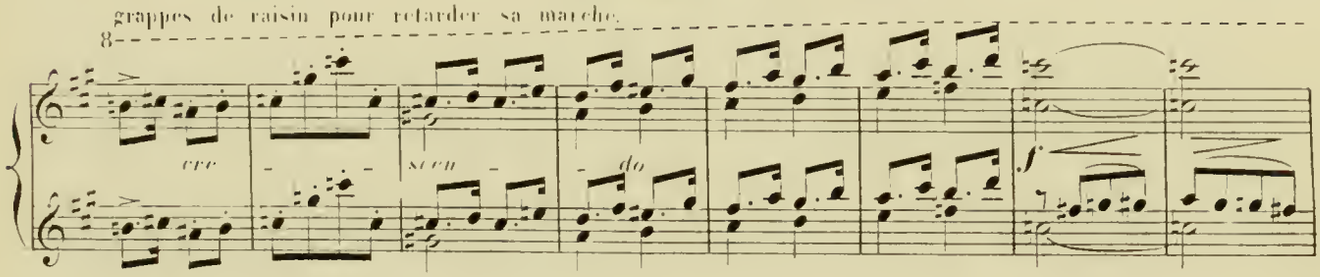


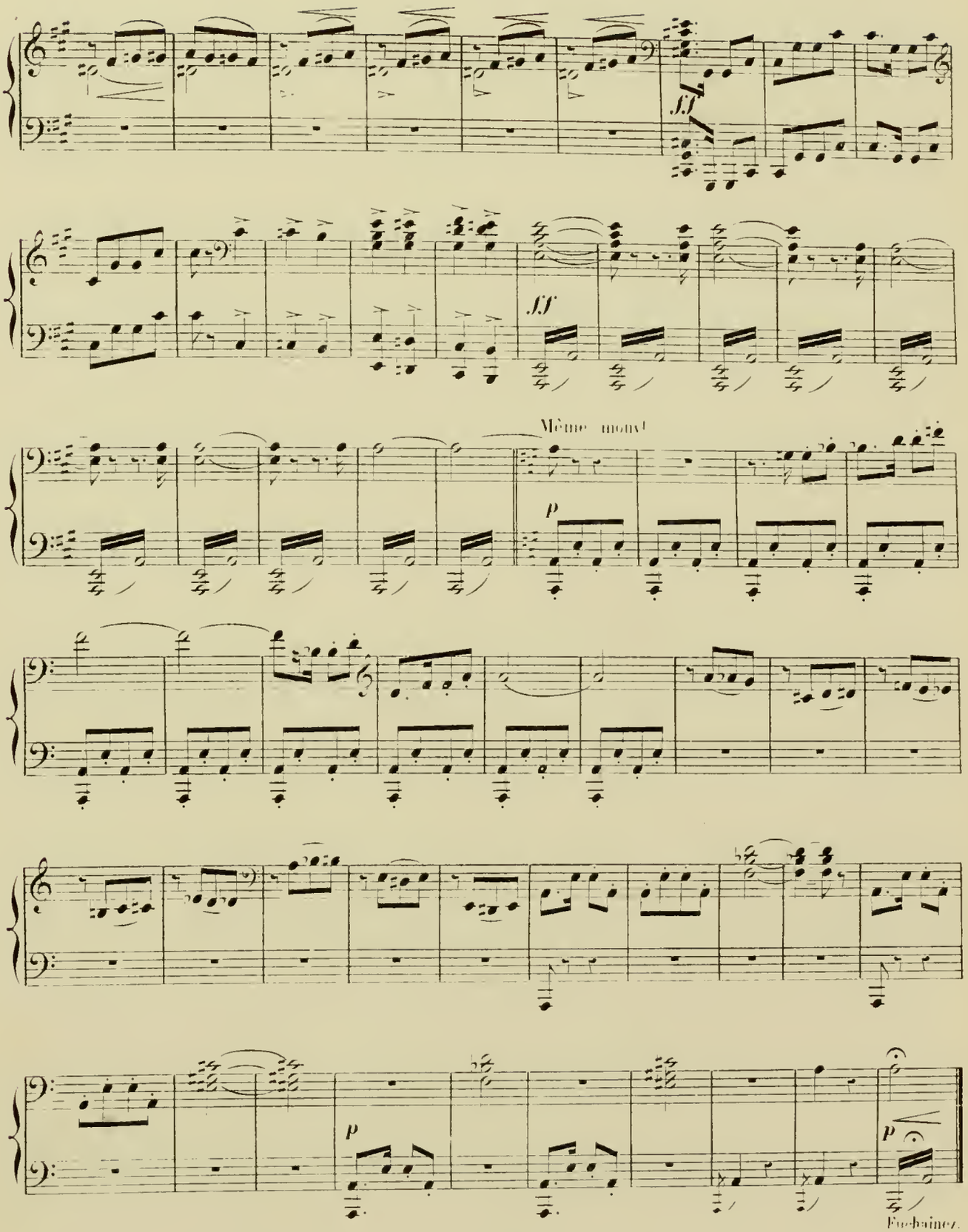


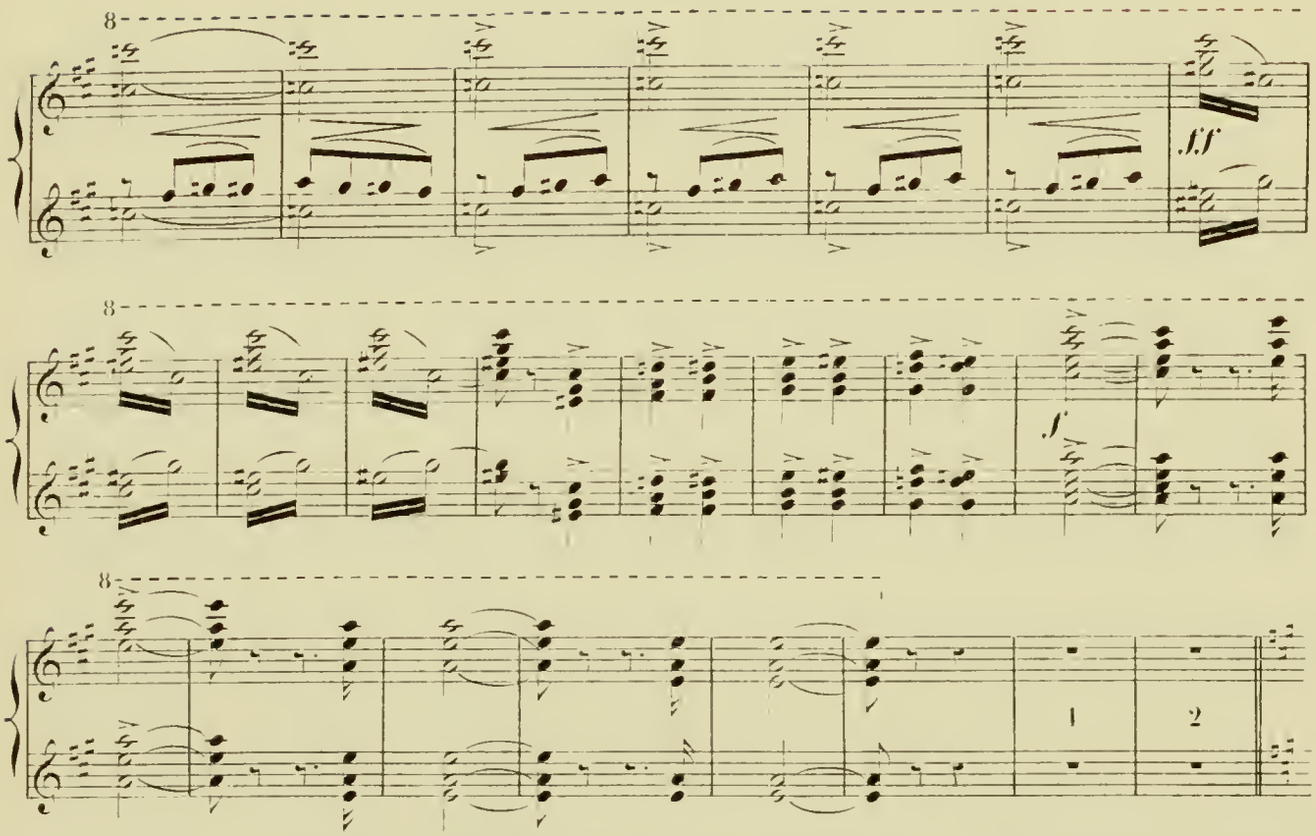
lève en trébuchant et veut enlacer Sylvia dans ses bras; celle-ci fuit devant lui en lui présentant des



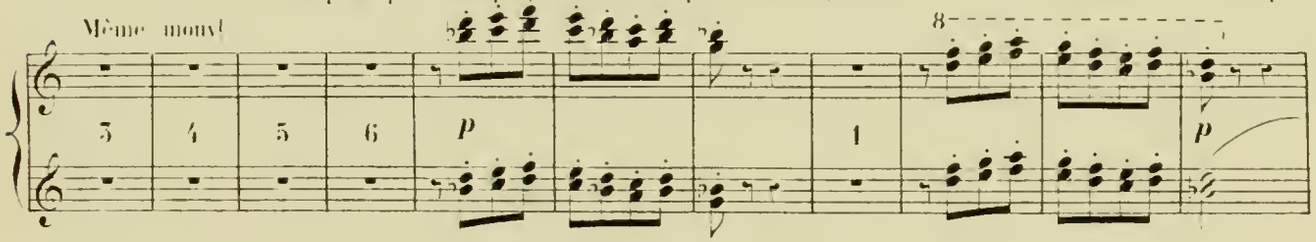
grappes de raisin pour retarder sa marche.



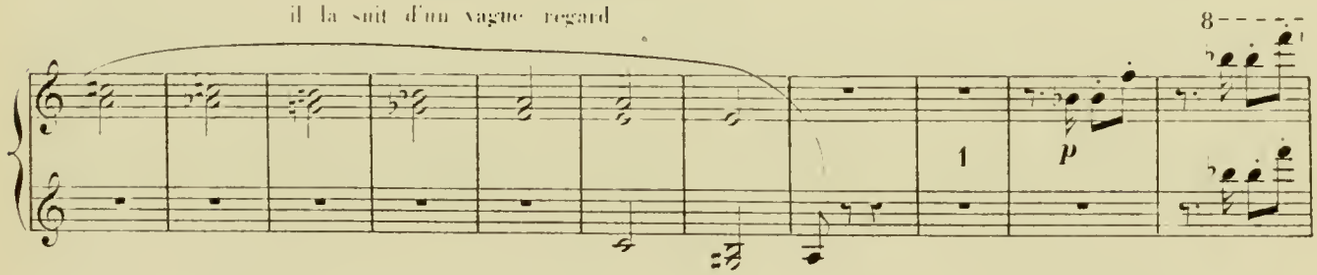

fff
fff
Même mouv.t
p
p
p



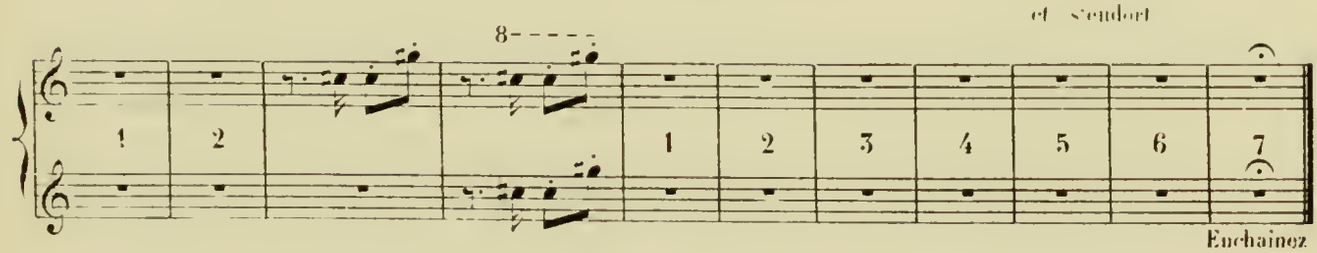
Enfin Orion, épuisé par cette poursuite, alourdi par l'ivresse, glisse à terre en tendant les bras vers Sylvia.



il la suit d'un vague regard

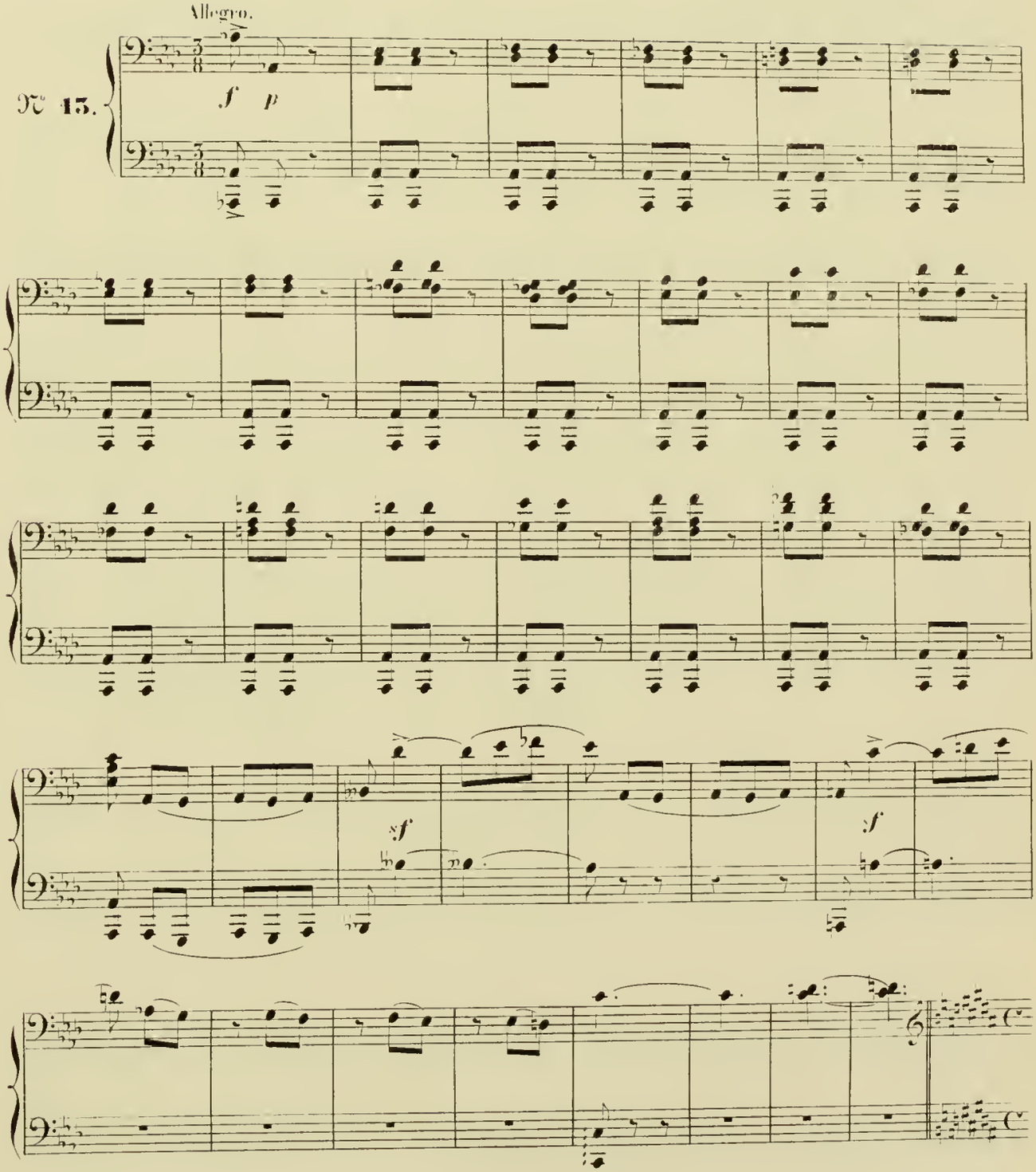


et s'endort



Enchainez

SCÈNE FINALE.

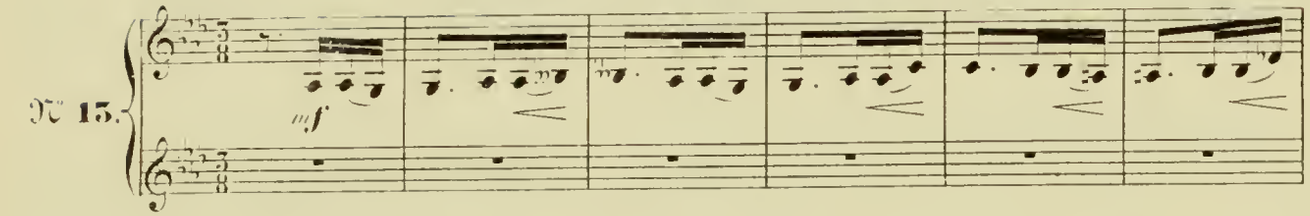


SCÈNE FINALE.

Allegro.

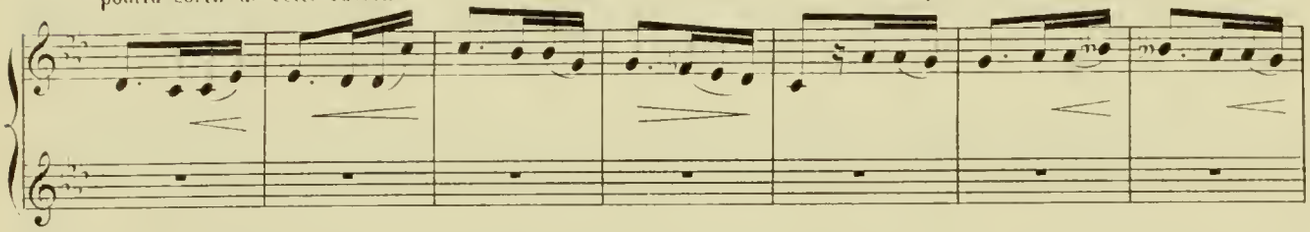
Sylvia, échappée au danger le plus pressant, se demande alors comment elle

N° 13.

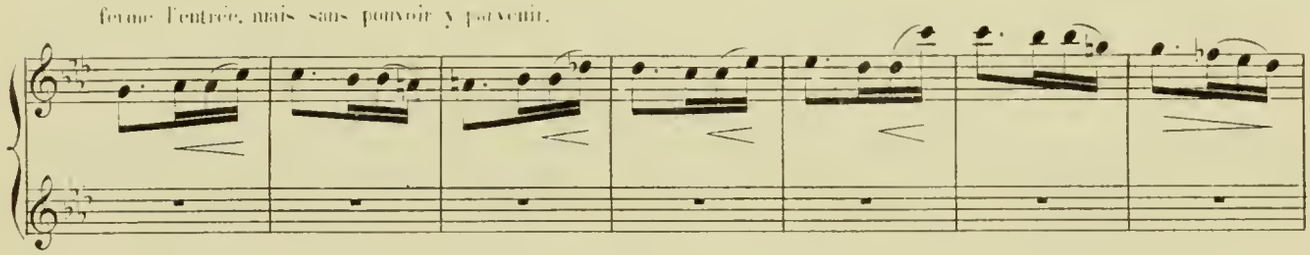


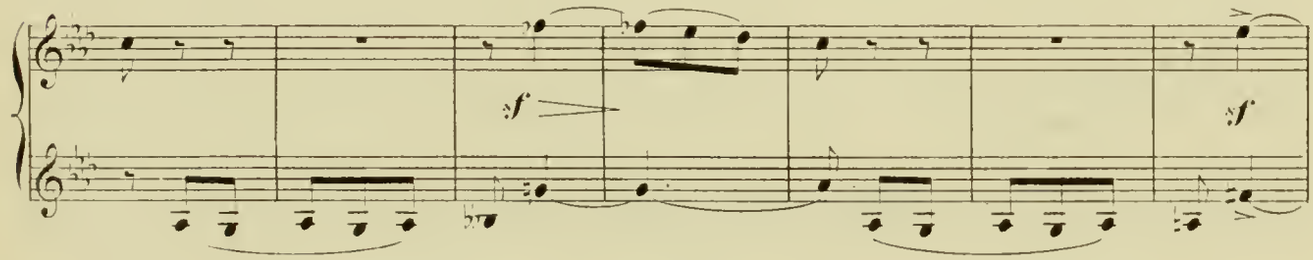
pourra sortir de cette caverne.

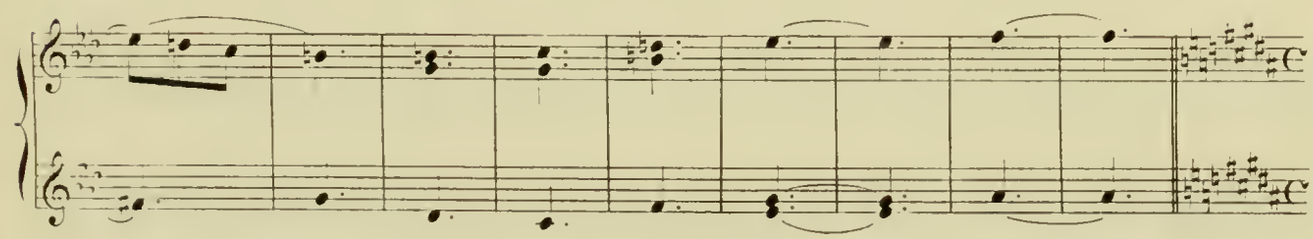
Elle essaye encore d'ébranler la roche qui en

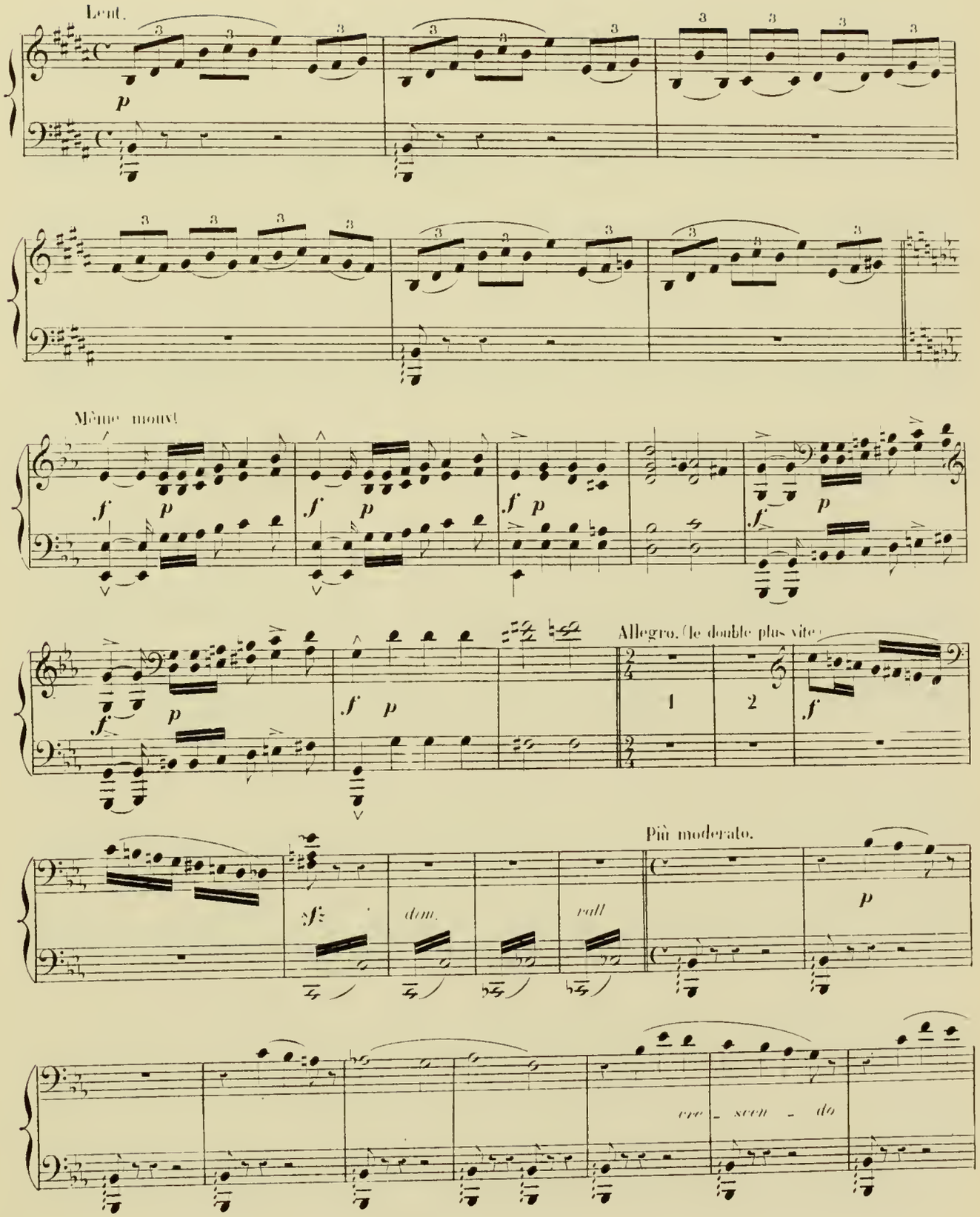


ferme l'entrée, mais sans pouvoir y parvenir.

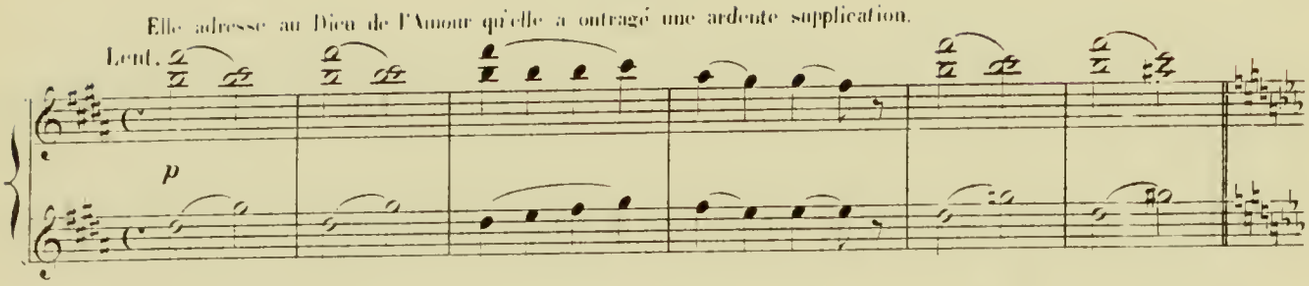




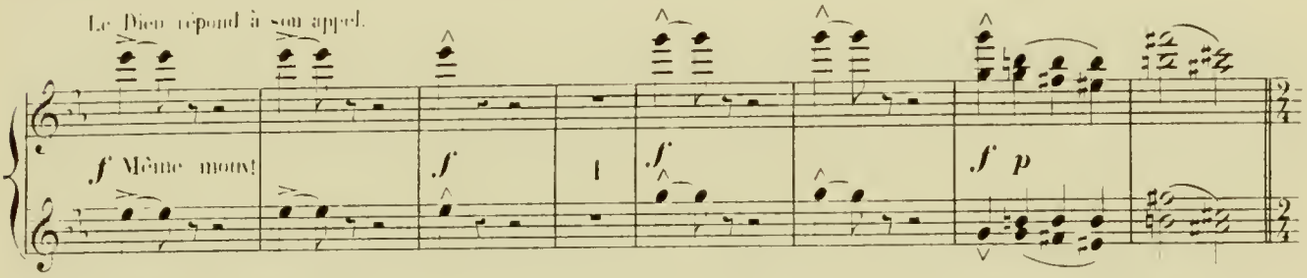



Lent.
Même mouvt
Allegro. (le double plus vite)
Più moderato.
dim.
rall
cre - scen - do

Elle adresse au Dieu de l'Amour qu'elle a outragé une ardente supplication.

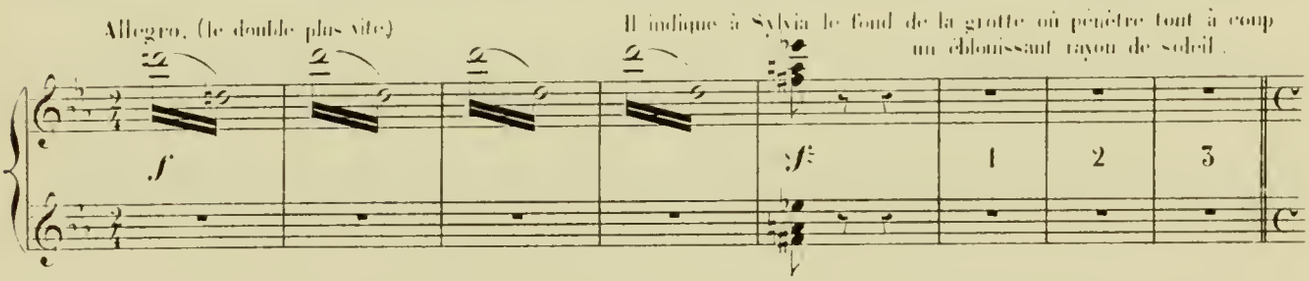


Le Dieu répond à son appel.



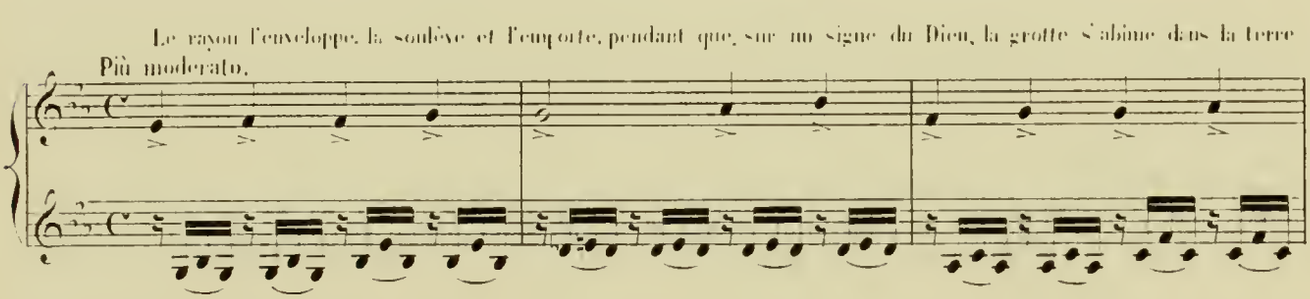
Allegro. (le double plus vite)

Il indique à Sylvia le fond de la grotte où pénètre tout à coup un éblouissant rayon de soleil.

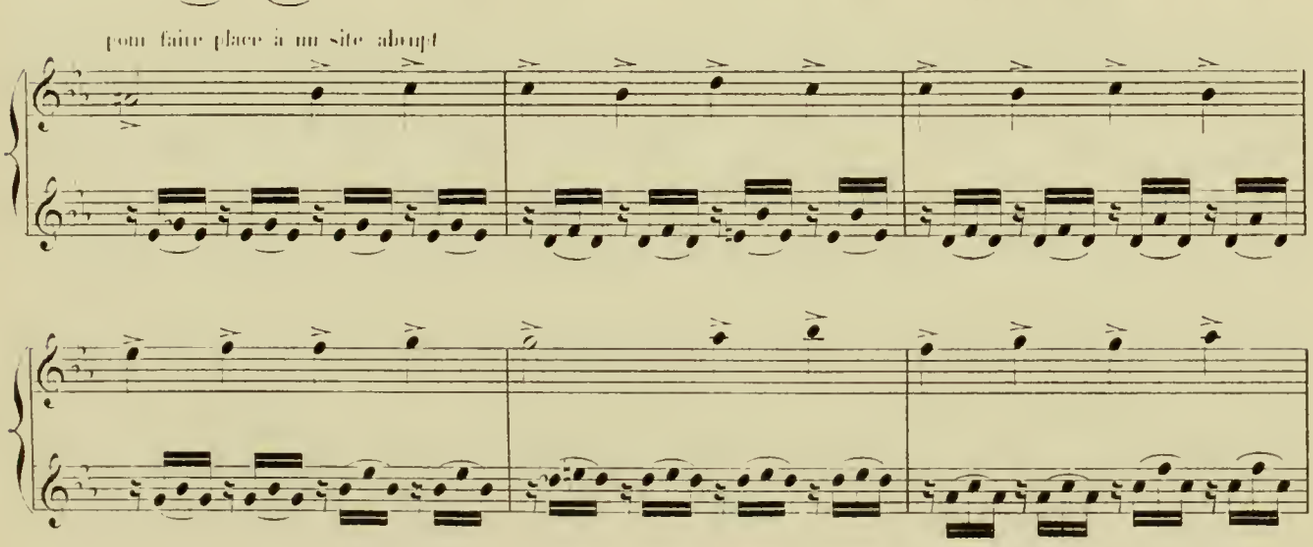


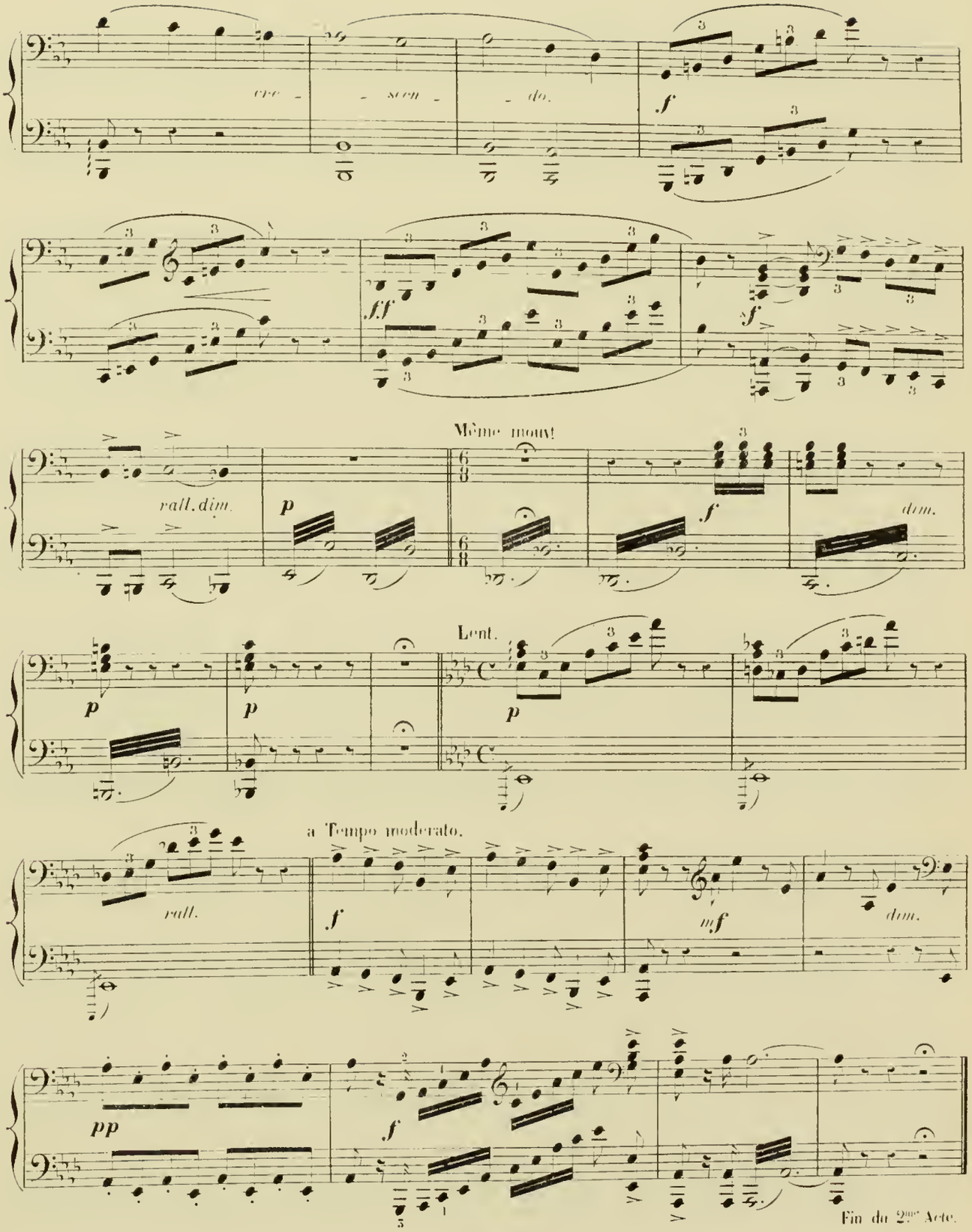
Le rayon l'enveloppe, la soulève et l'emporte, pendant que, sur un signe du Dieu, la grotte s'abîme dans la terre

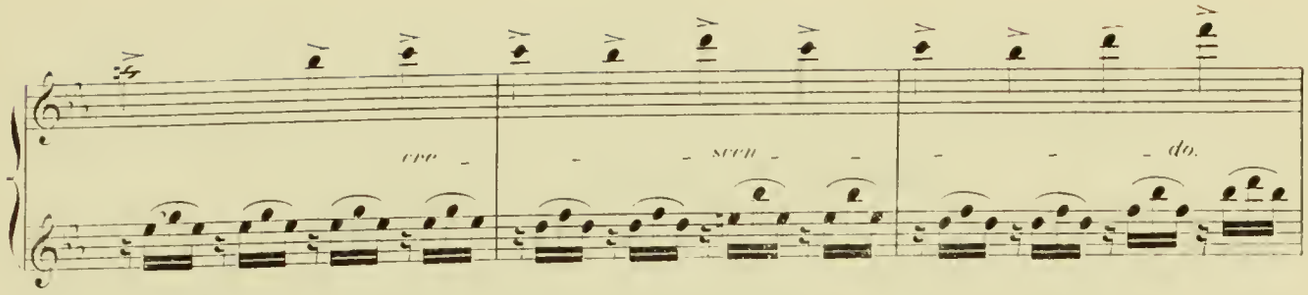
Più moderato.



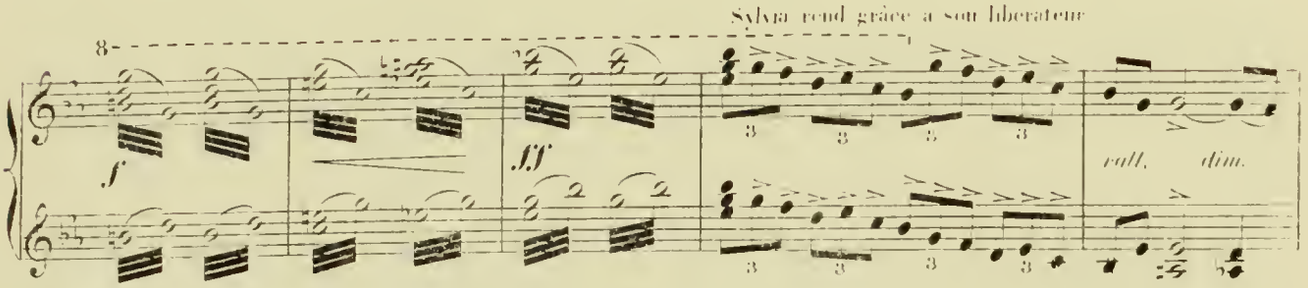
pour faire place à un site abrupt



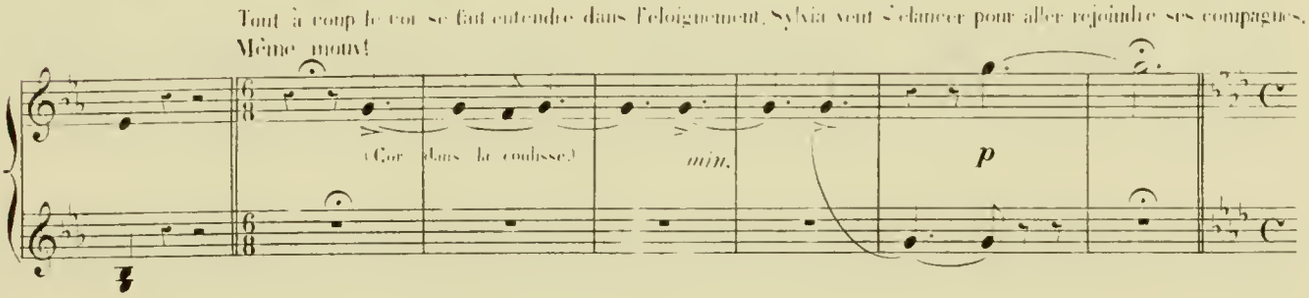

cre - - scen - do.
f
ff
f
Même mouv!
rall. dim.
p
f
dim.
Lent.
p
p
p
a Tempo moderato.
rall.
f
mf
dim.
pp
f
Fin du 2me Acte.



Sylvia rend grâce a son liberateur

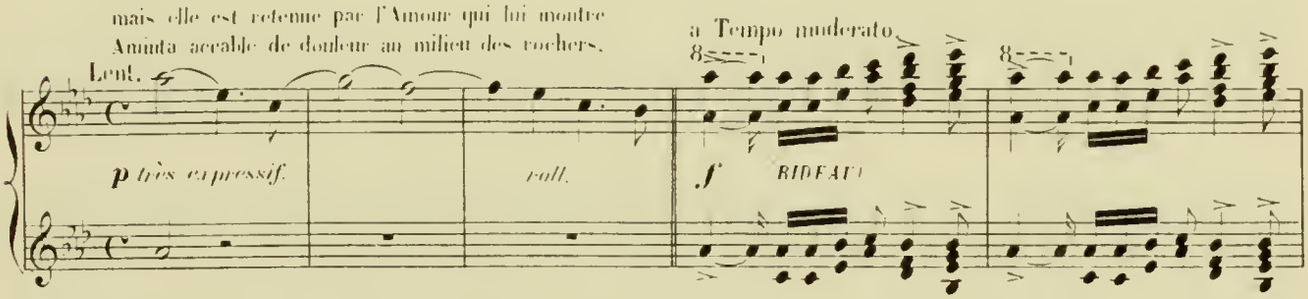


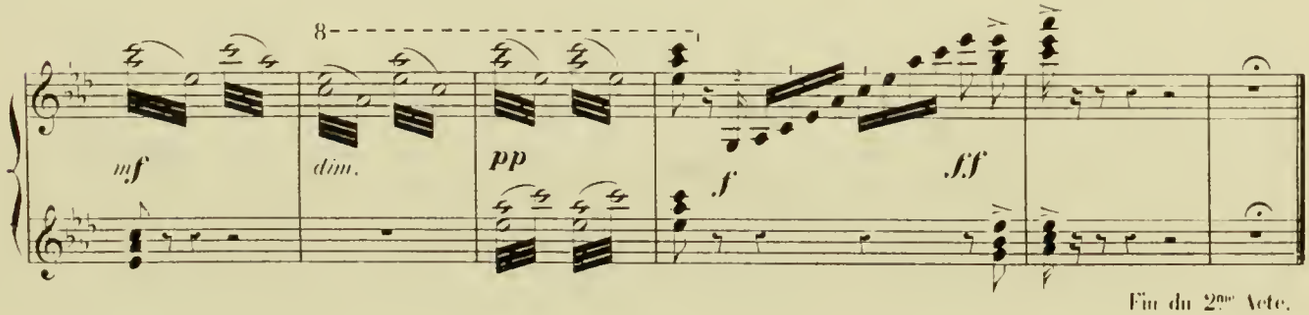
Tout à coup le cor se fait entendre dans l'éloignement. Sylvia veut s'élancer pour aller rejoindre ses compagnes.
Même mouv!



mais elle est retenue par l'Amour qui lui montre
Aminta accablé de douleur au milieu des rochers.

a Tempo moderato



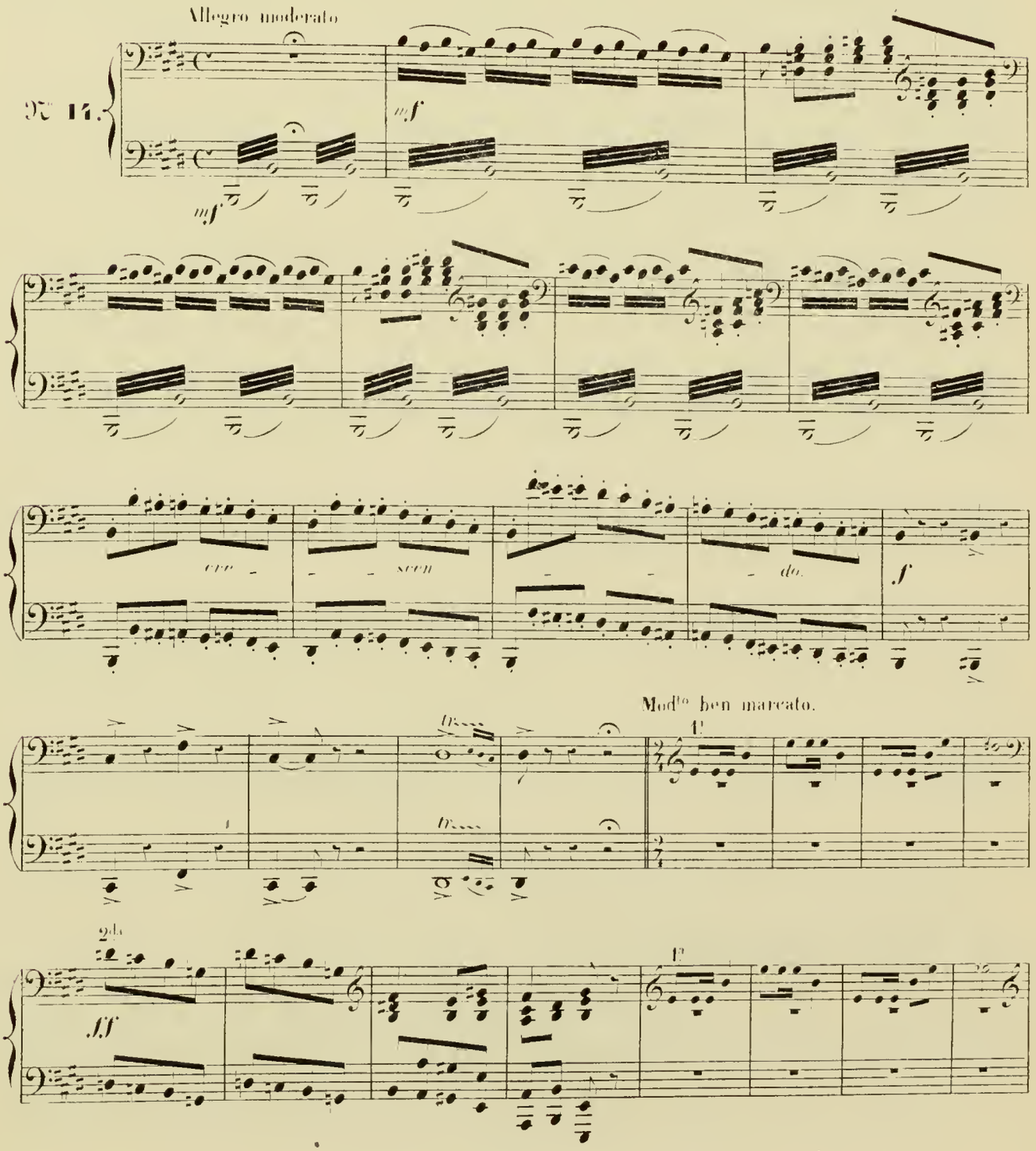


Fin du 2me Acte.

ACTE III.

Un site champêtre sur le bord de la mer. Un chêne gigantesque ombrage la scène. Au fond un temple de Diane

MARCHE ET CORTÈGE DE BACCHUS.



ACTE III.

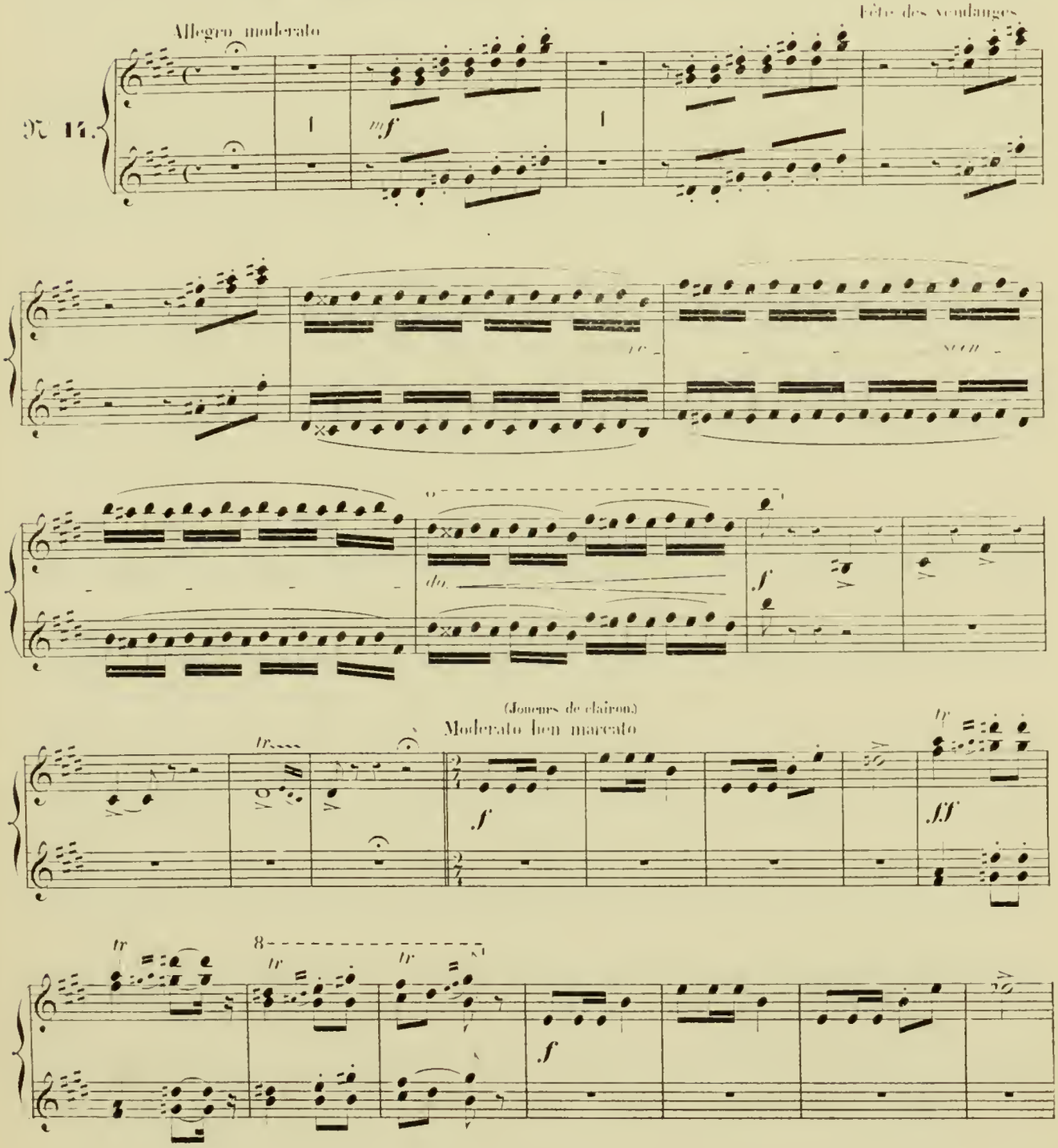
(Un site champêtre sur le bord de la mer. Un chêne gigantesque ombrage la scène. Au fond un temple de Diane.)

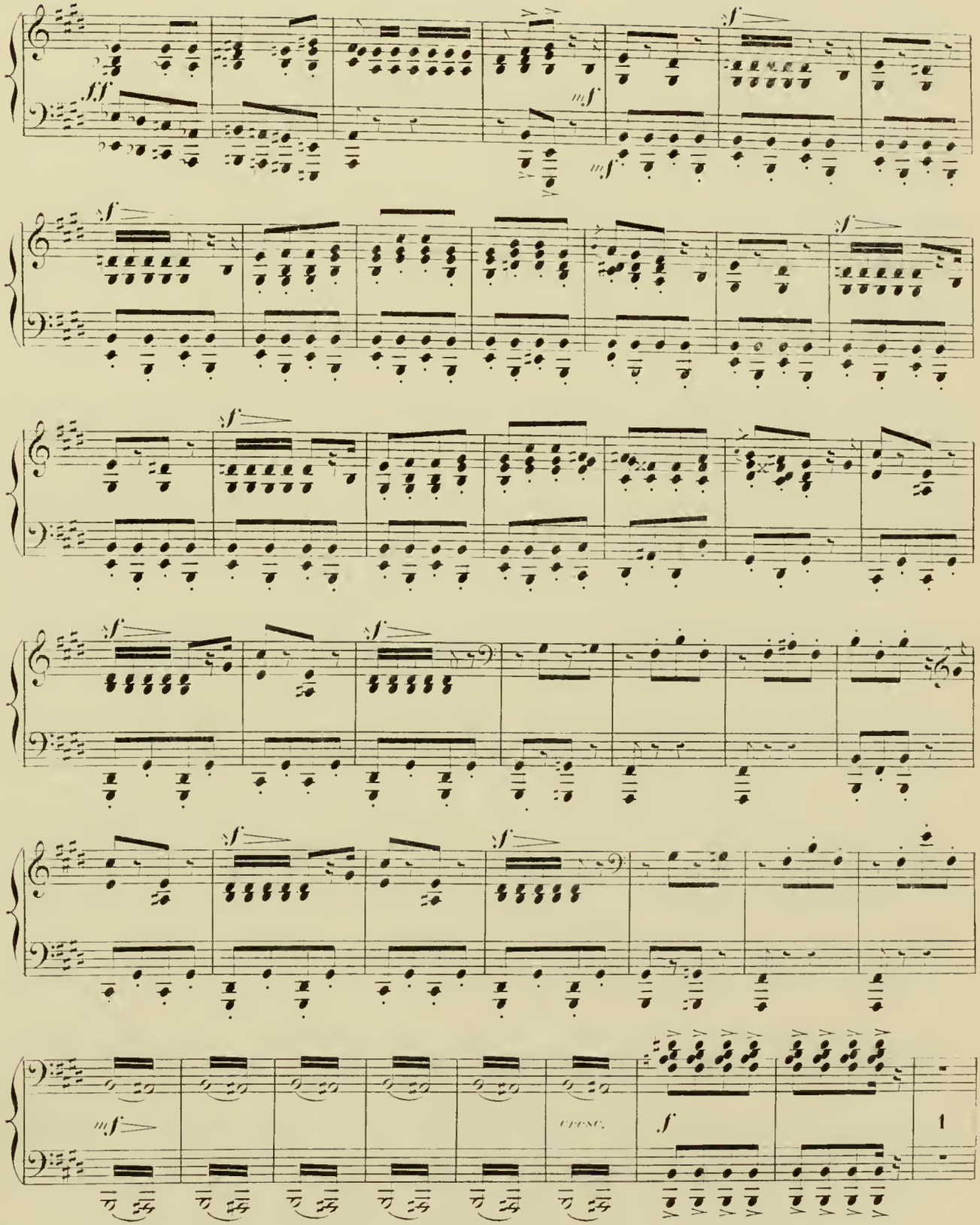
MARCHE ET CORTÈGE DE BACCHUS.

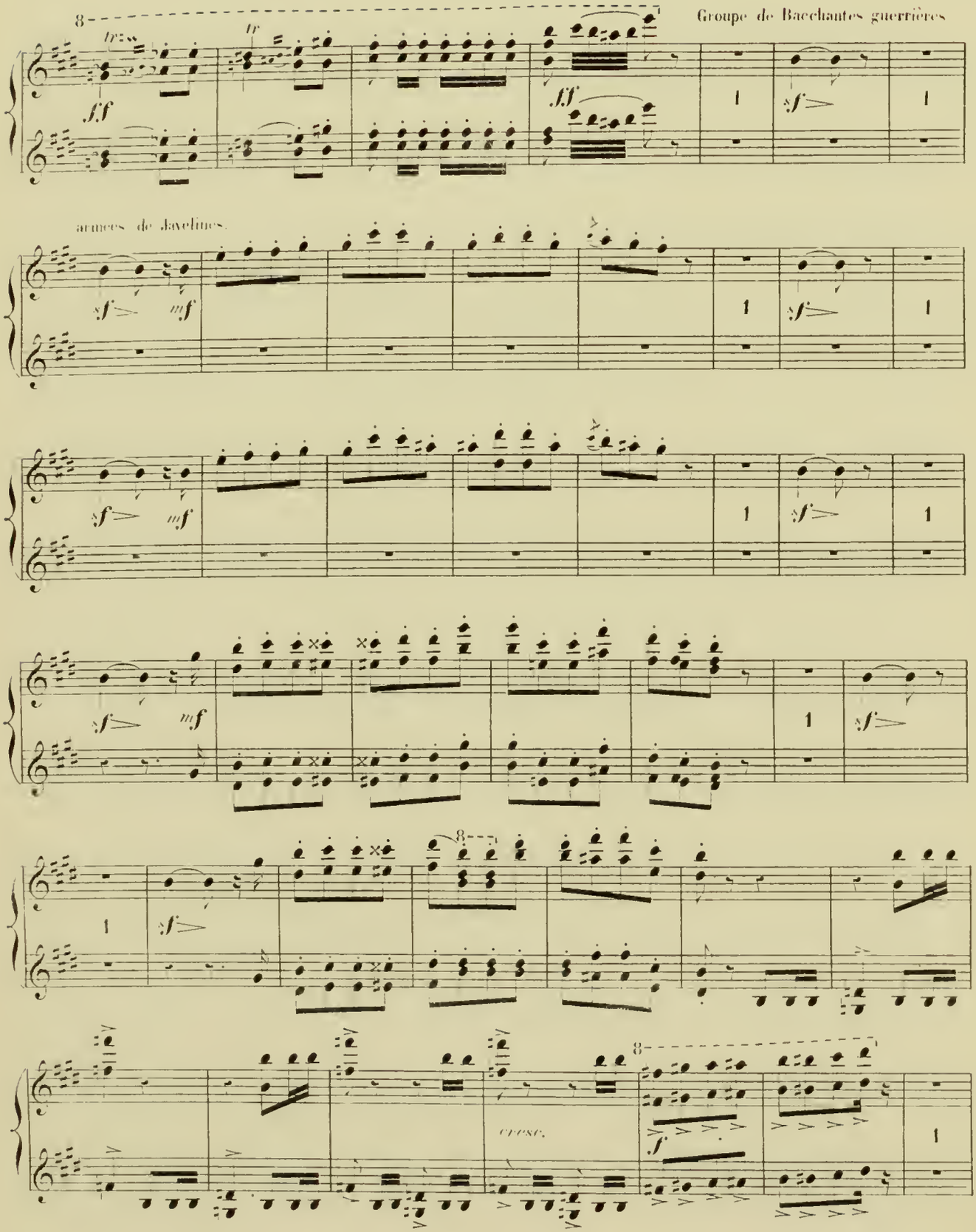
Fête des vendanges.

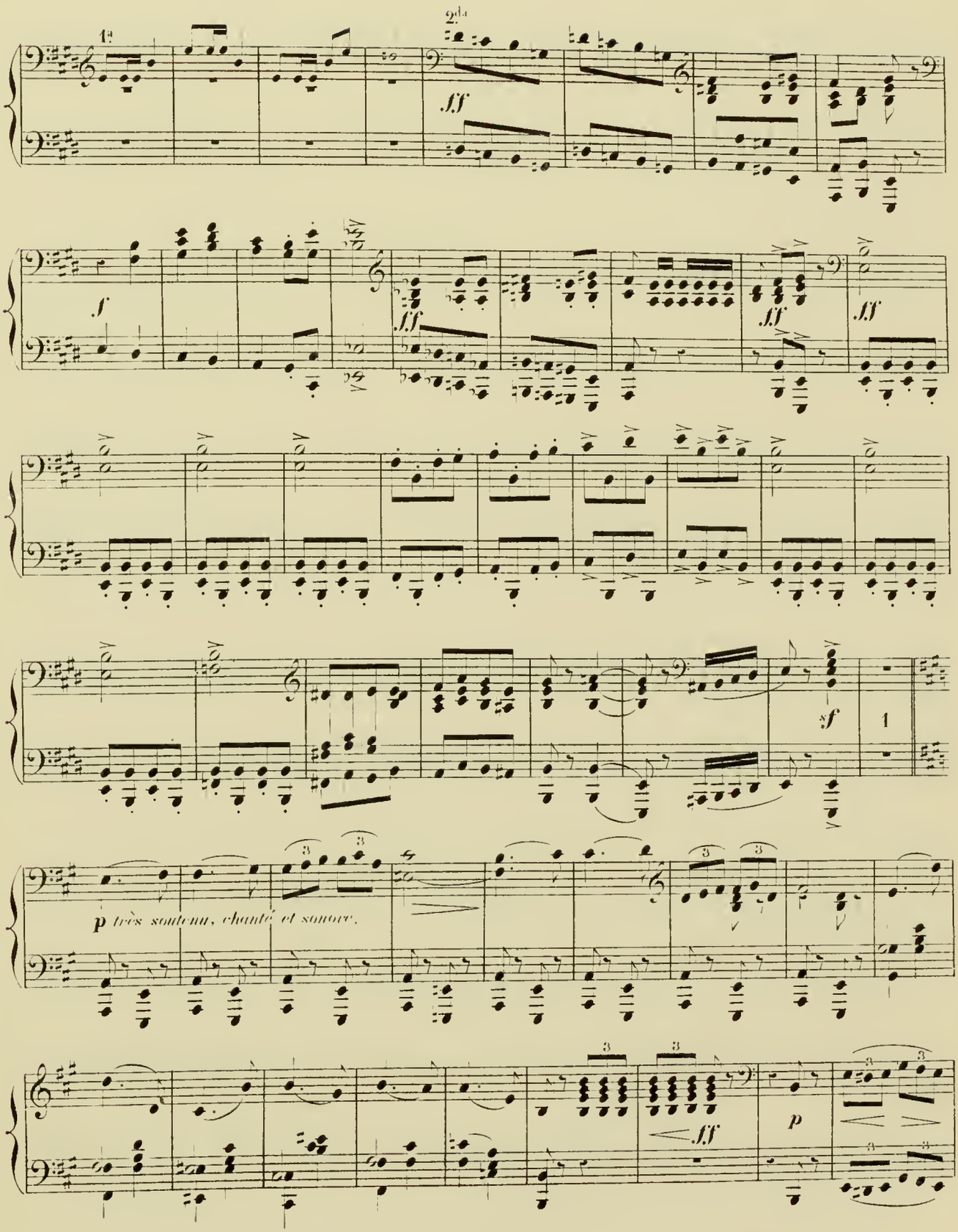
Allegro moderato

N° 14.

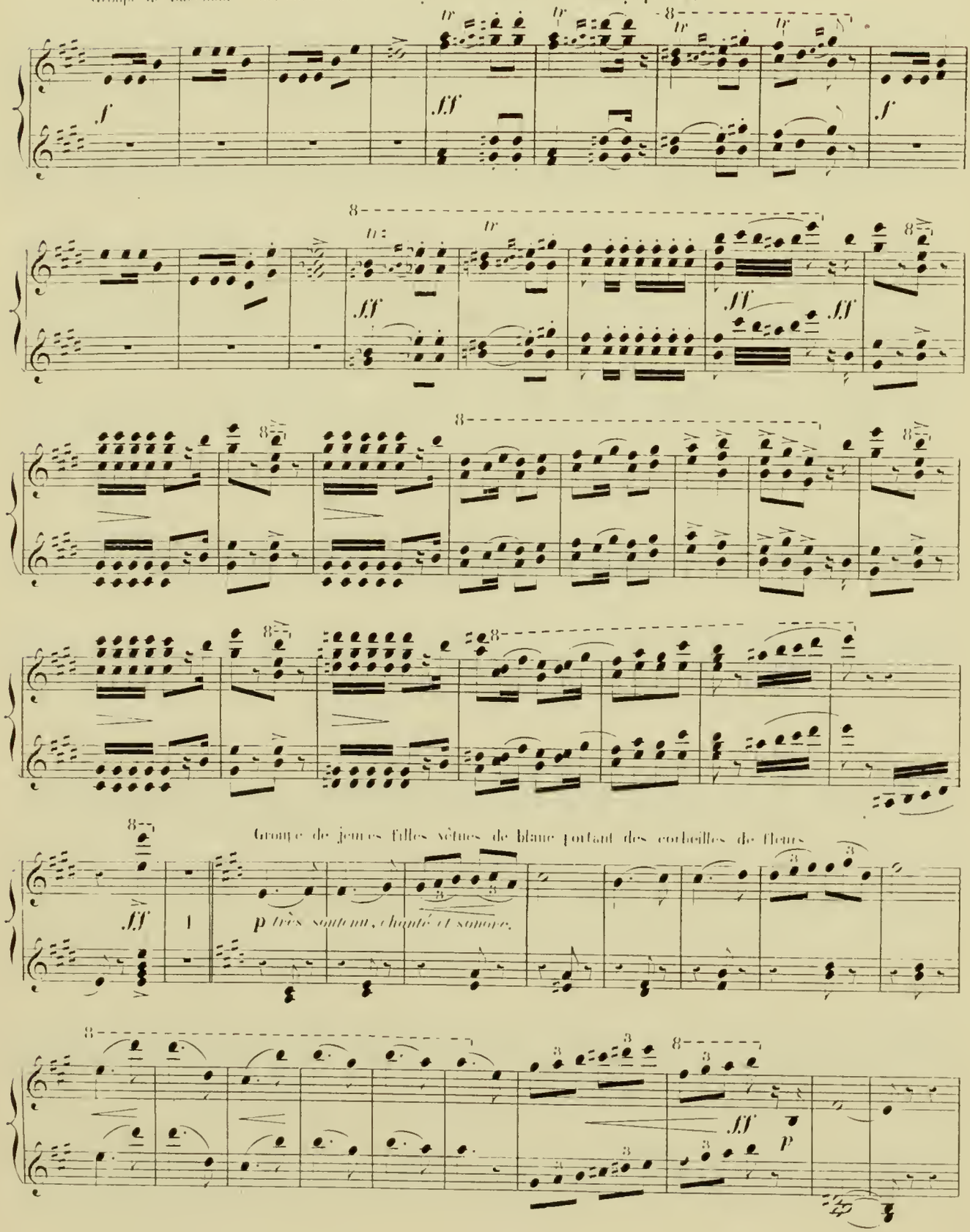


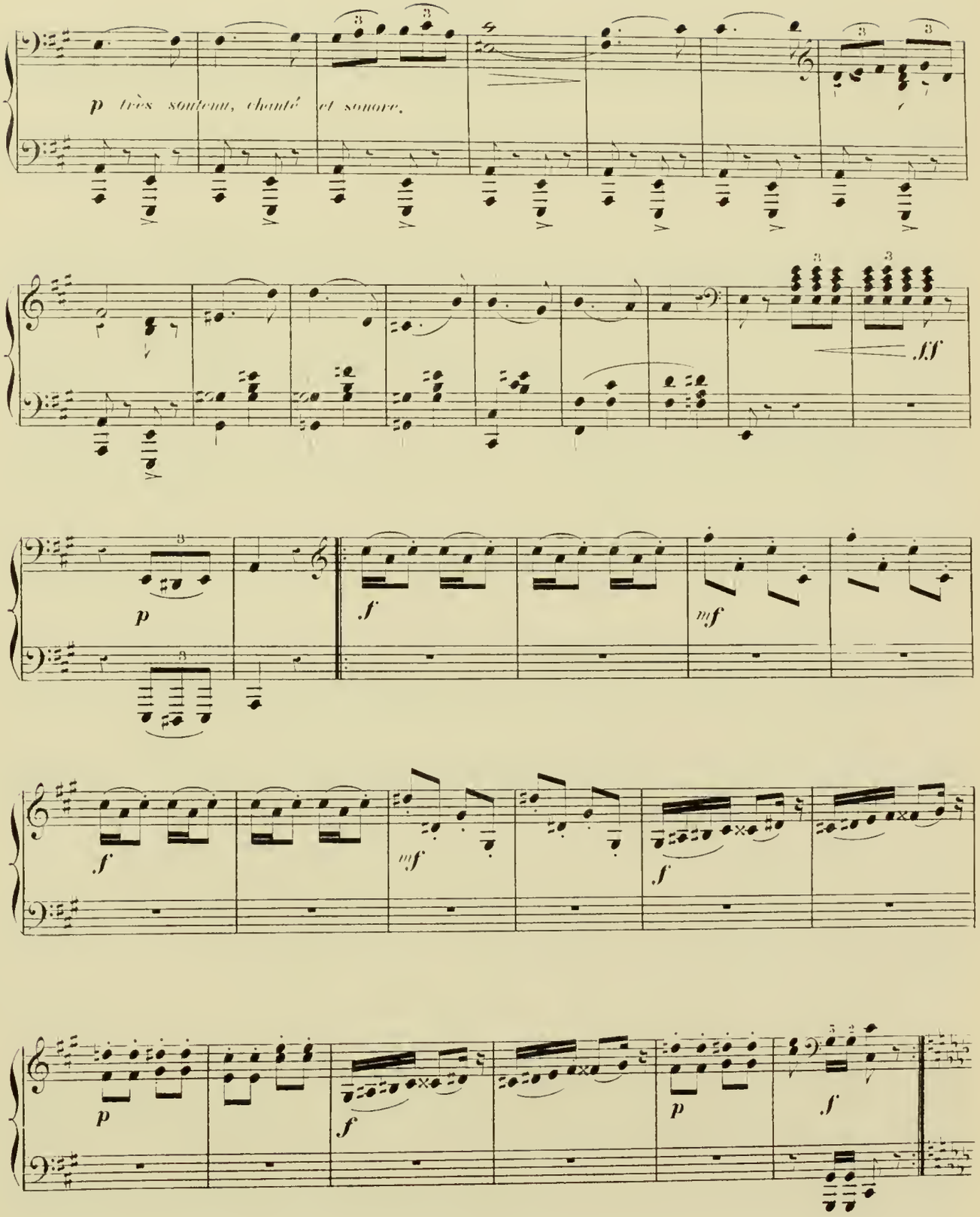

sf
fff
mf
cresc.
f
1


Groupe de Bacchantes guerrières
armées de javelines.
cresc.

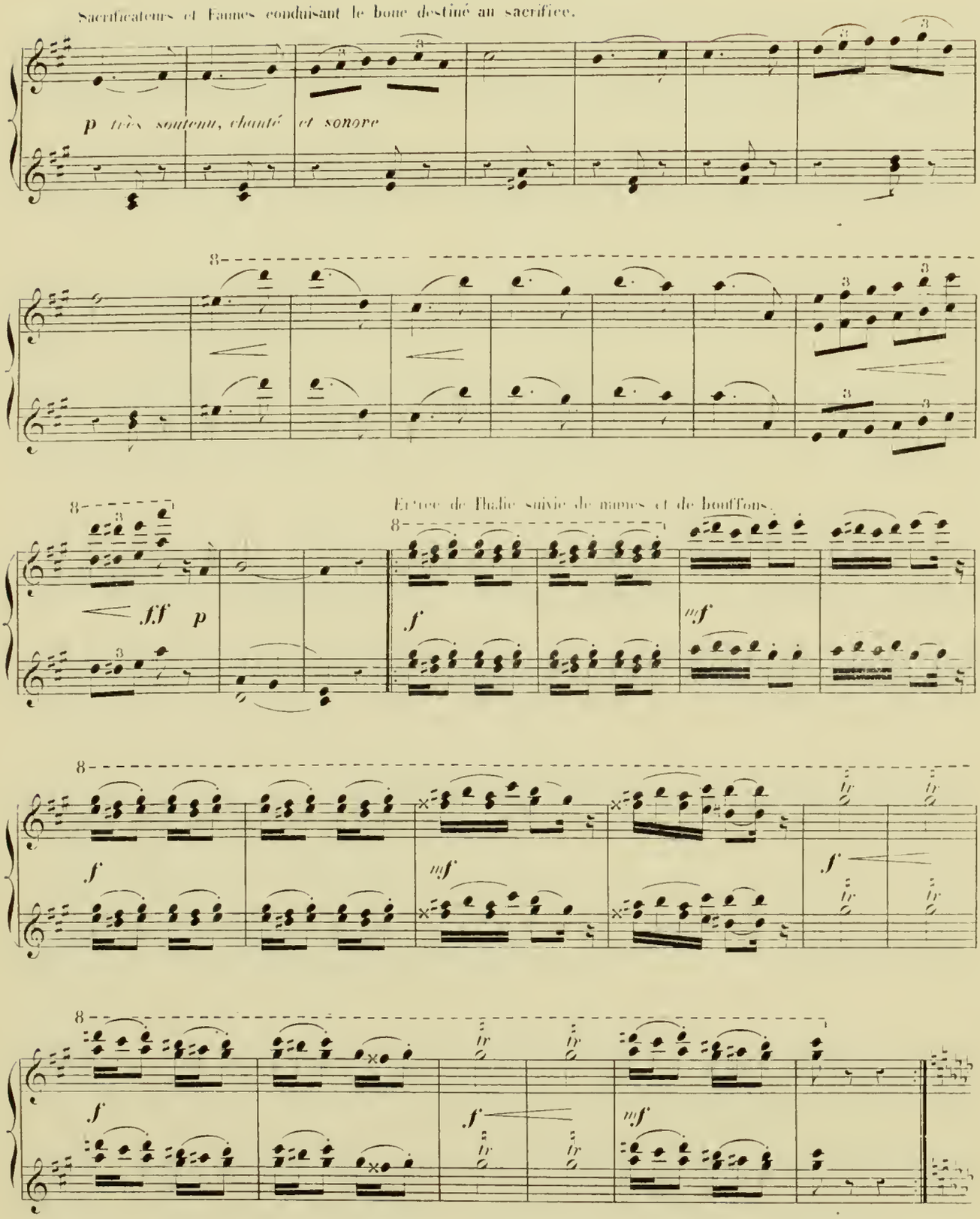

1ª
2da
fff
f
fff
fff
fff
sf
1
p très soutenu, chanté et sonore.
fff
p

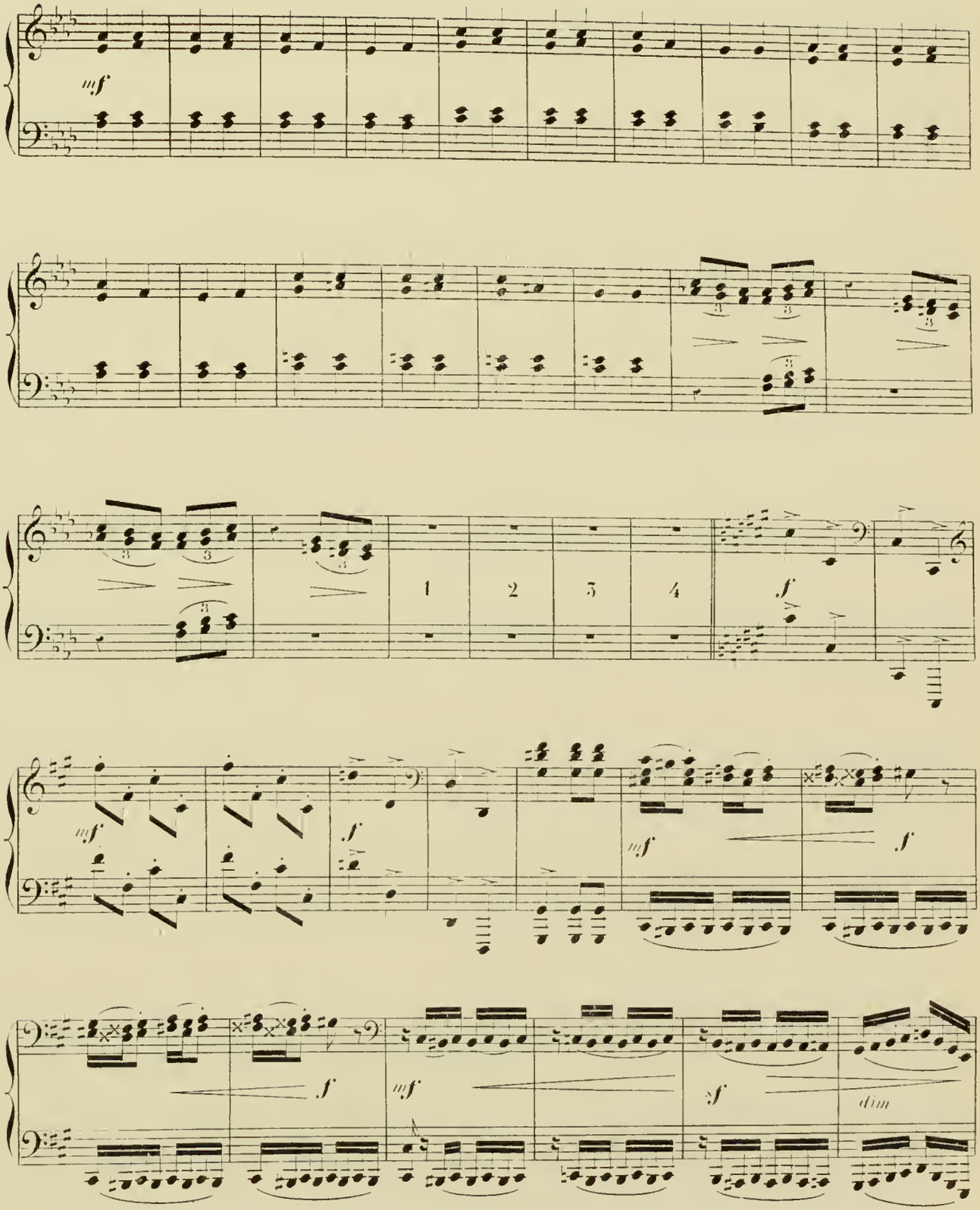
Groupe de Bacchantes dansant au bruit des Cymbales, des Sistres et des Tympanons.



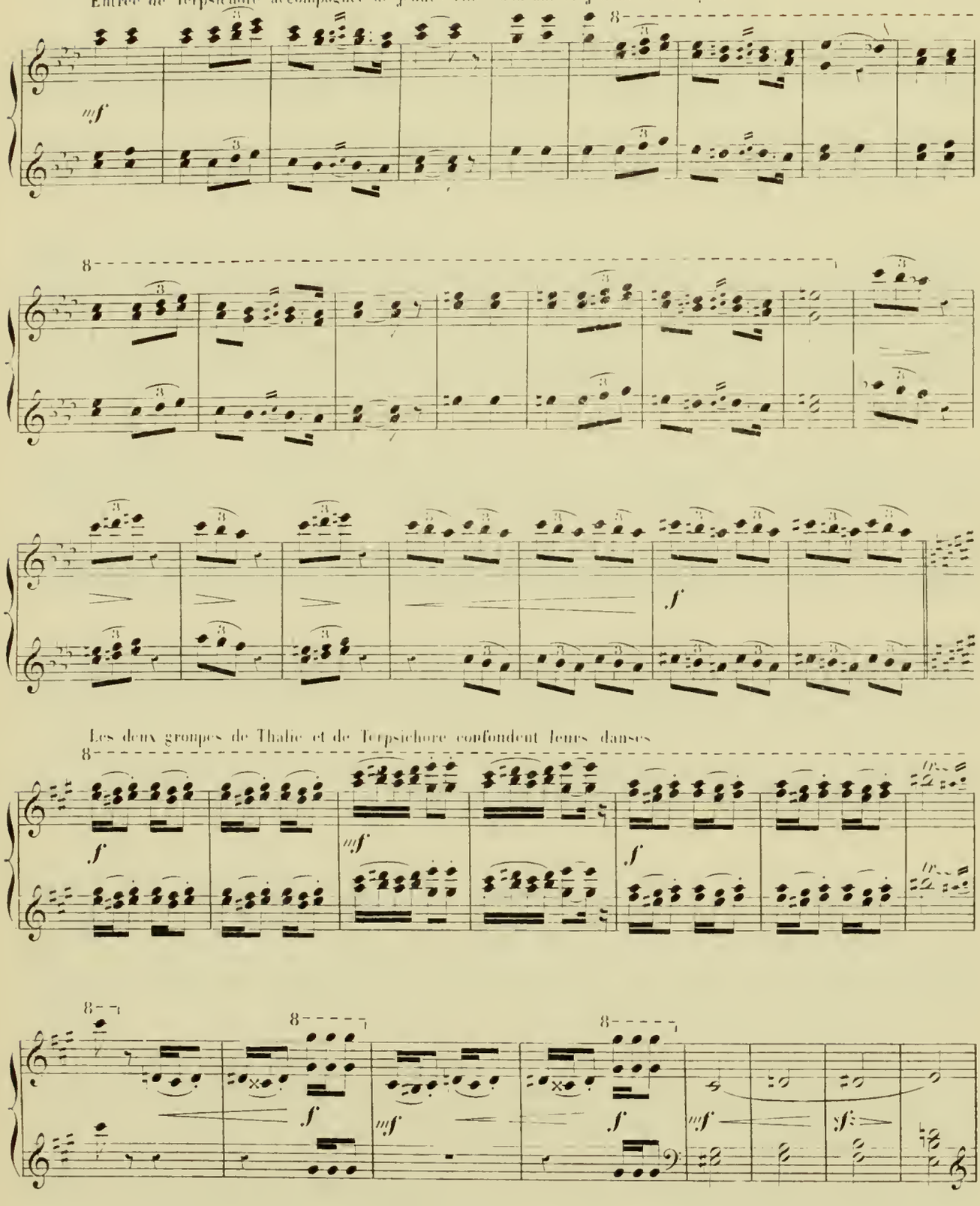

p très soutenu, chanté et sonore.
ff
p
f
mf
f
mf
f
p
f
p
f

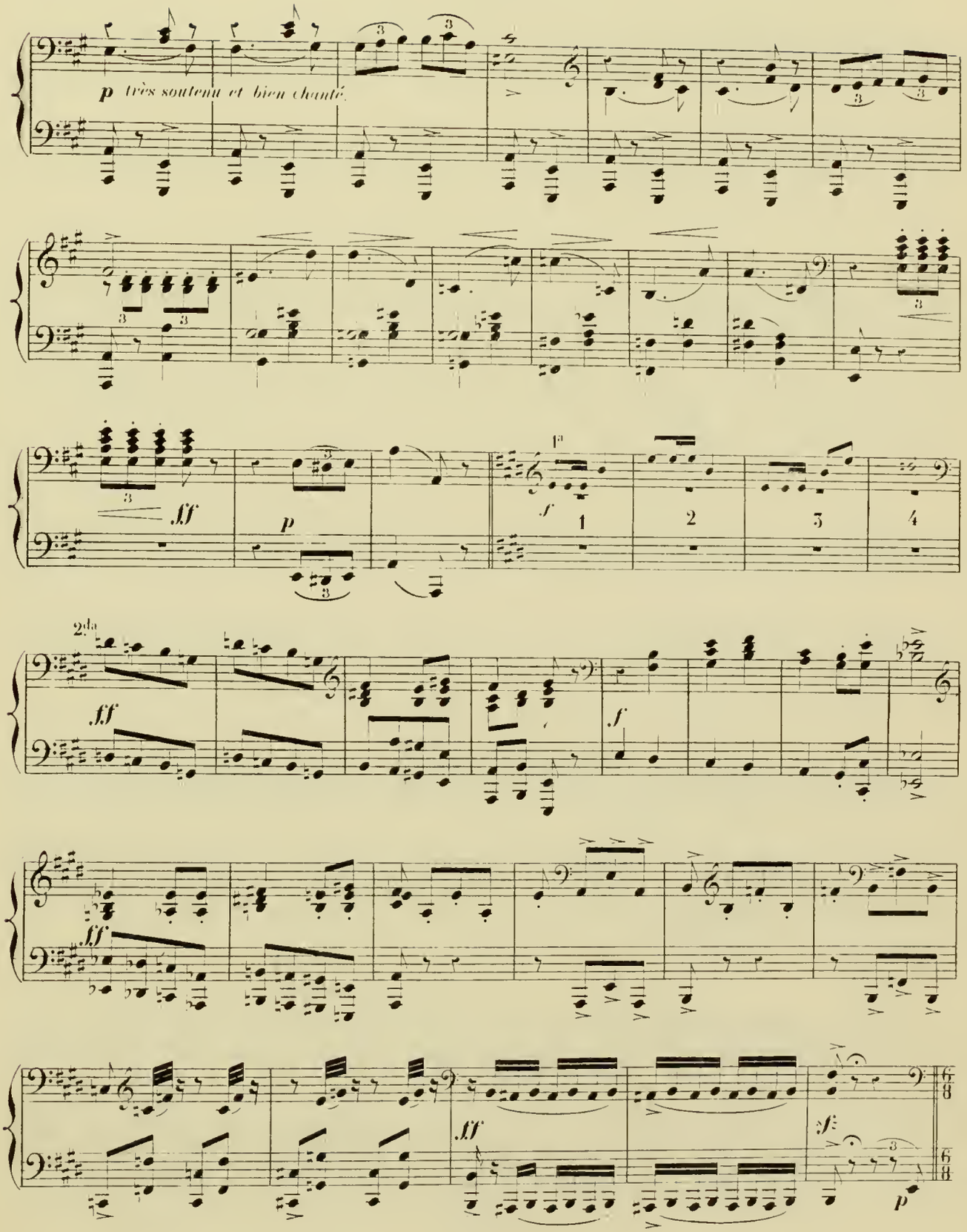
Sacrificateurs et Faunes conduisant le bouc destiné au sacrifice.



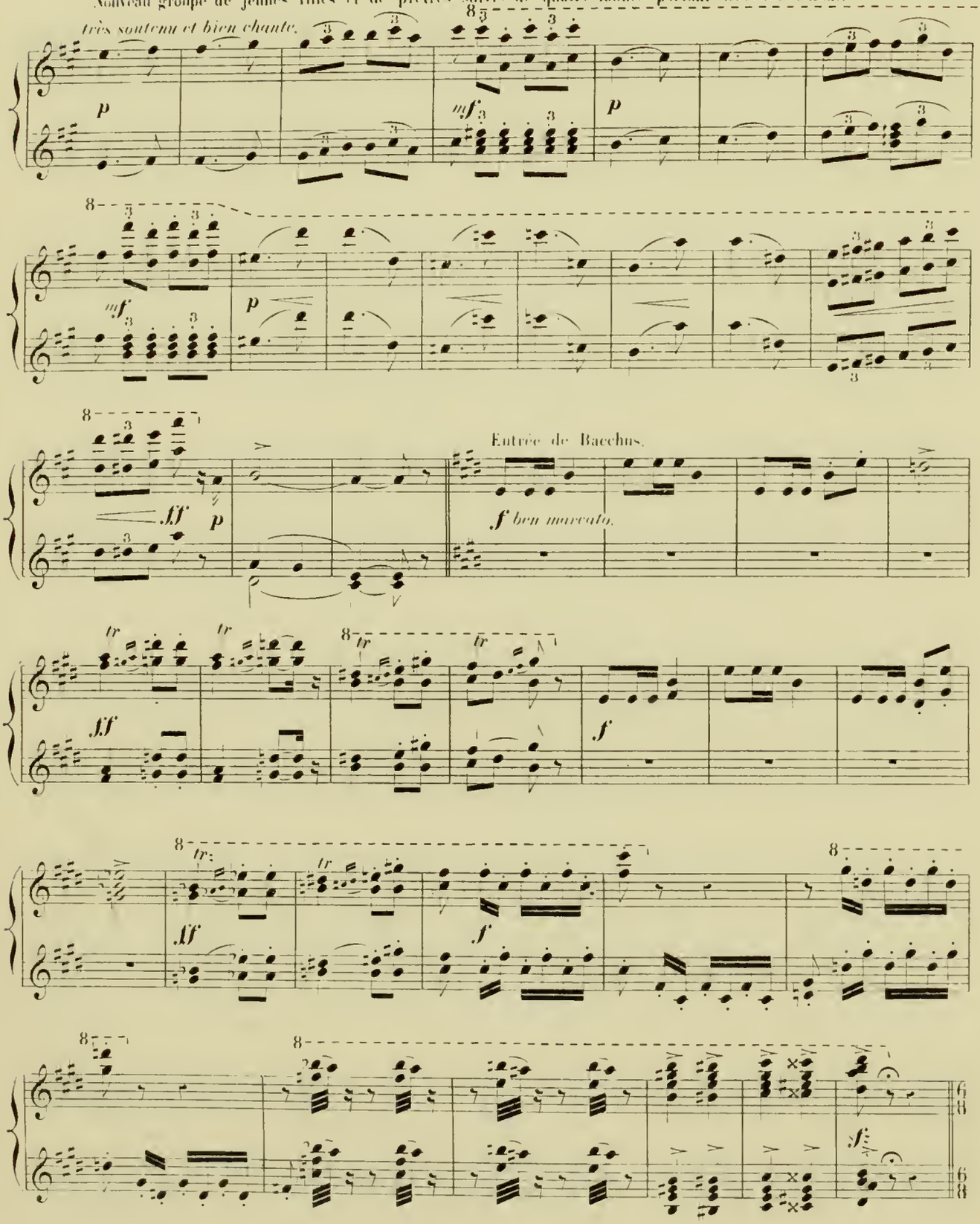

mf
1 2 3 4
f
mf
f
mf
f
f
mf
sf
dim

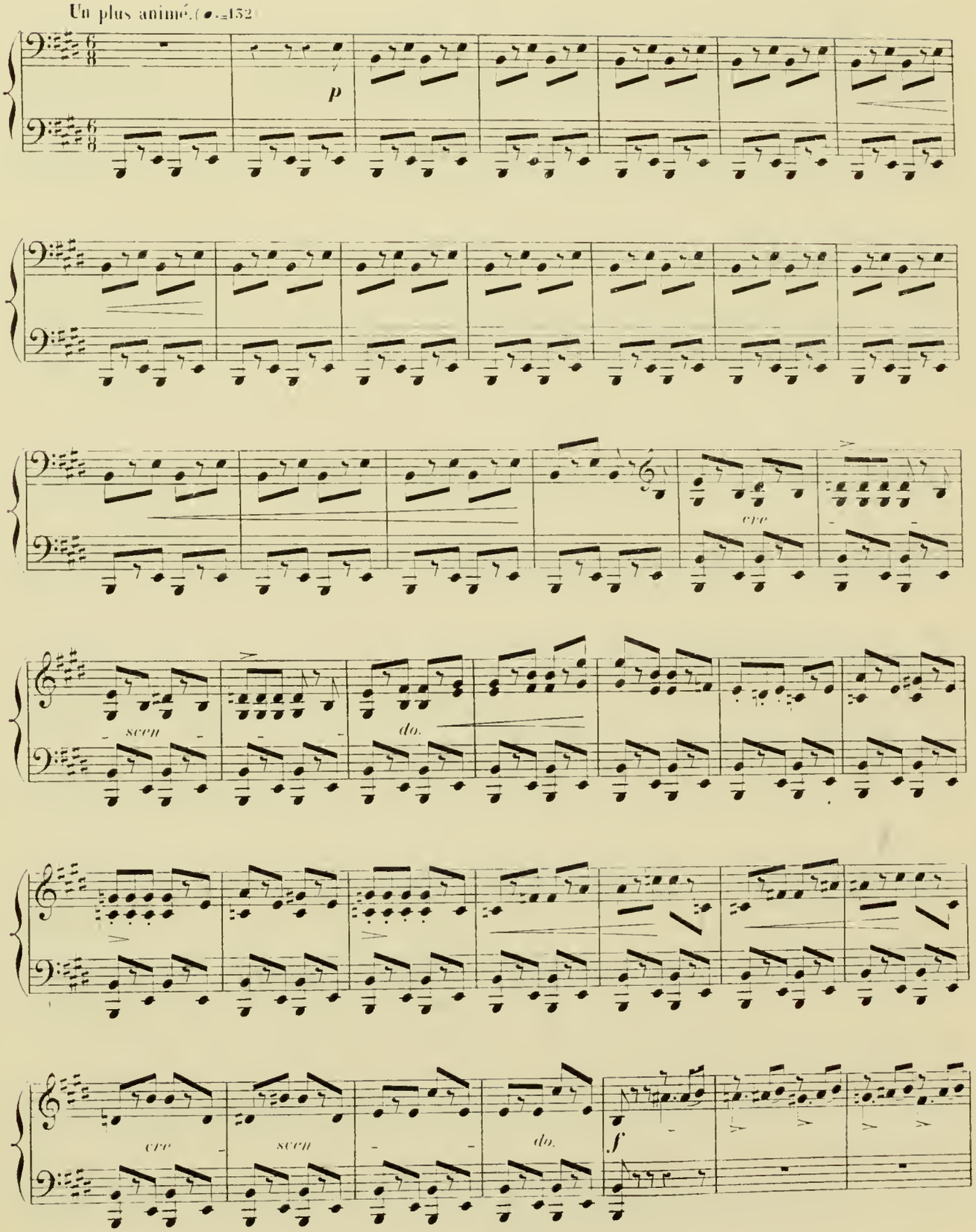
Entrée de Terpsichore accompagnée de jeunes filles dansant et jouant de la lyre.



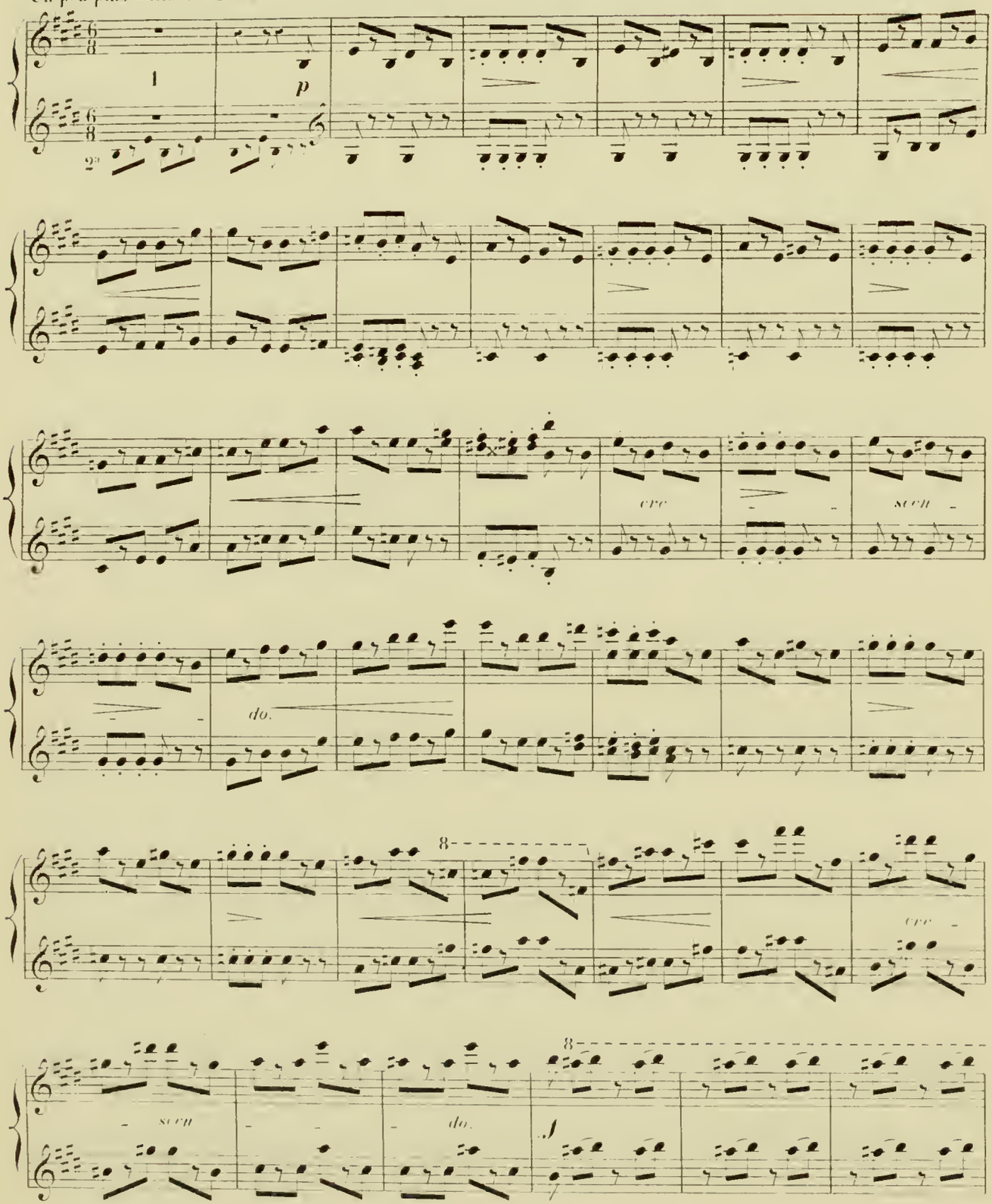

p très soutenu et bien chanté.
fff
p
f
1
2
3
4
2da
fff
f
fff
fff
sf
p

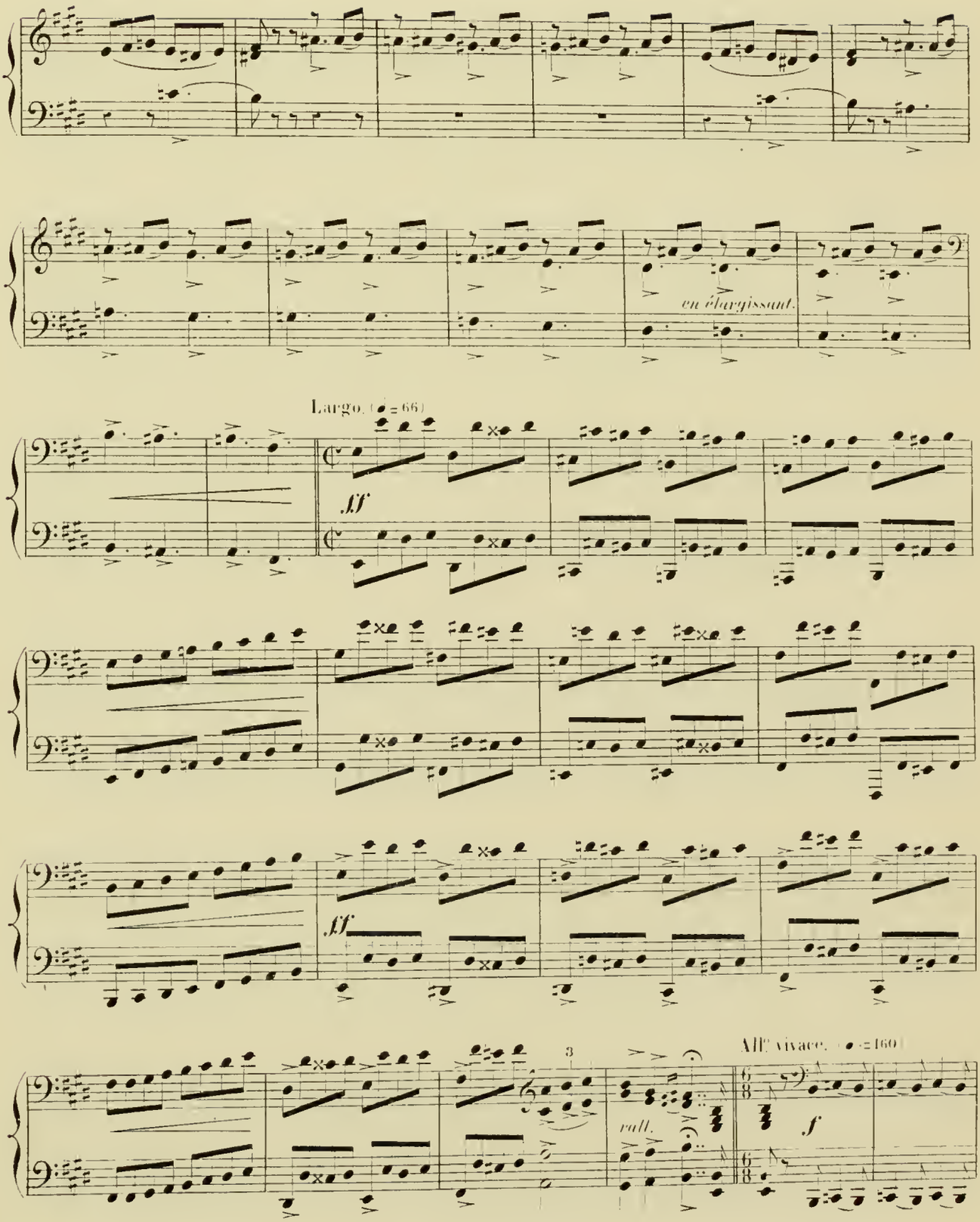
Nouveau groupe de jeunes filles et de prêtres suivis de quatre faunes portant Bacchus enfant.

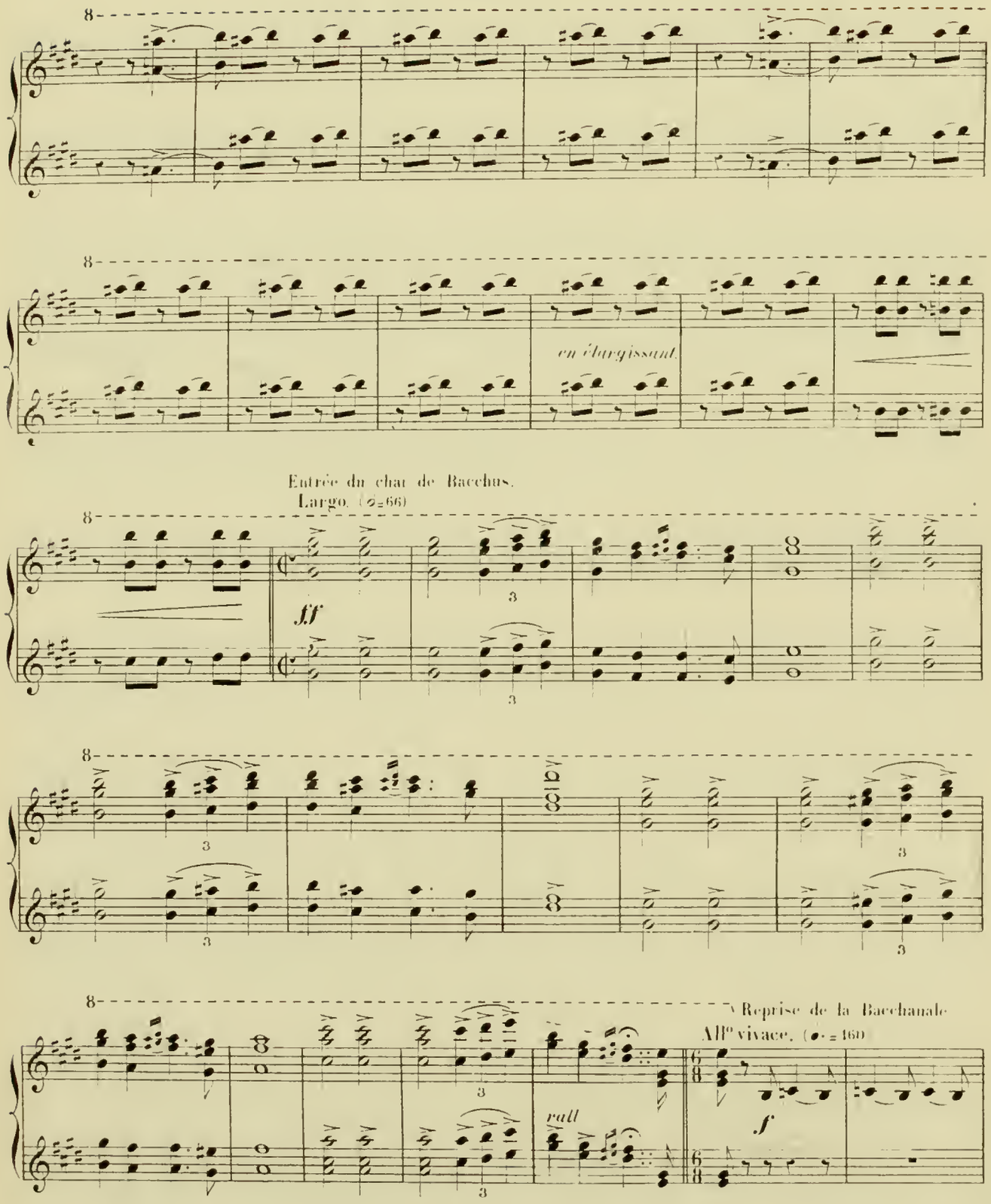


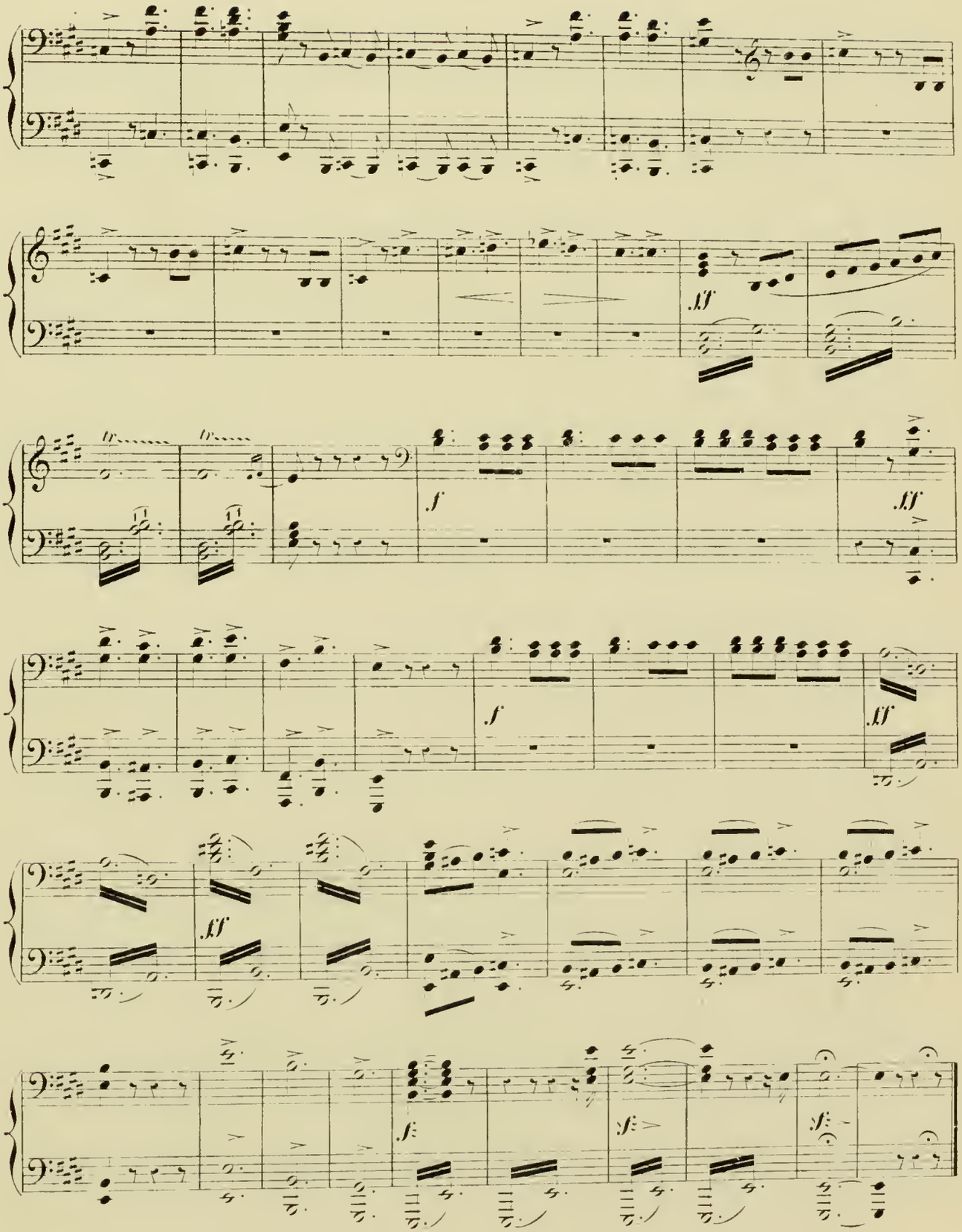

Un plus animé. (♩.=152)
p
cre
scen
do.
cre
scen
do.
f

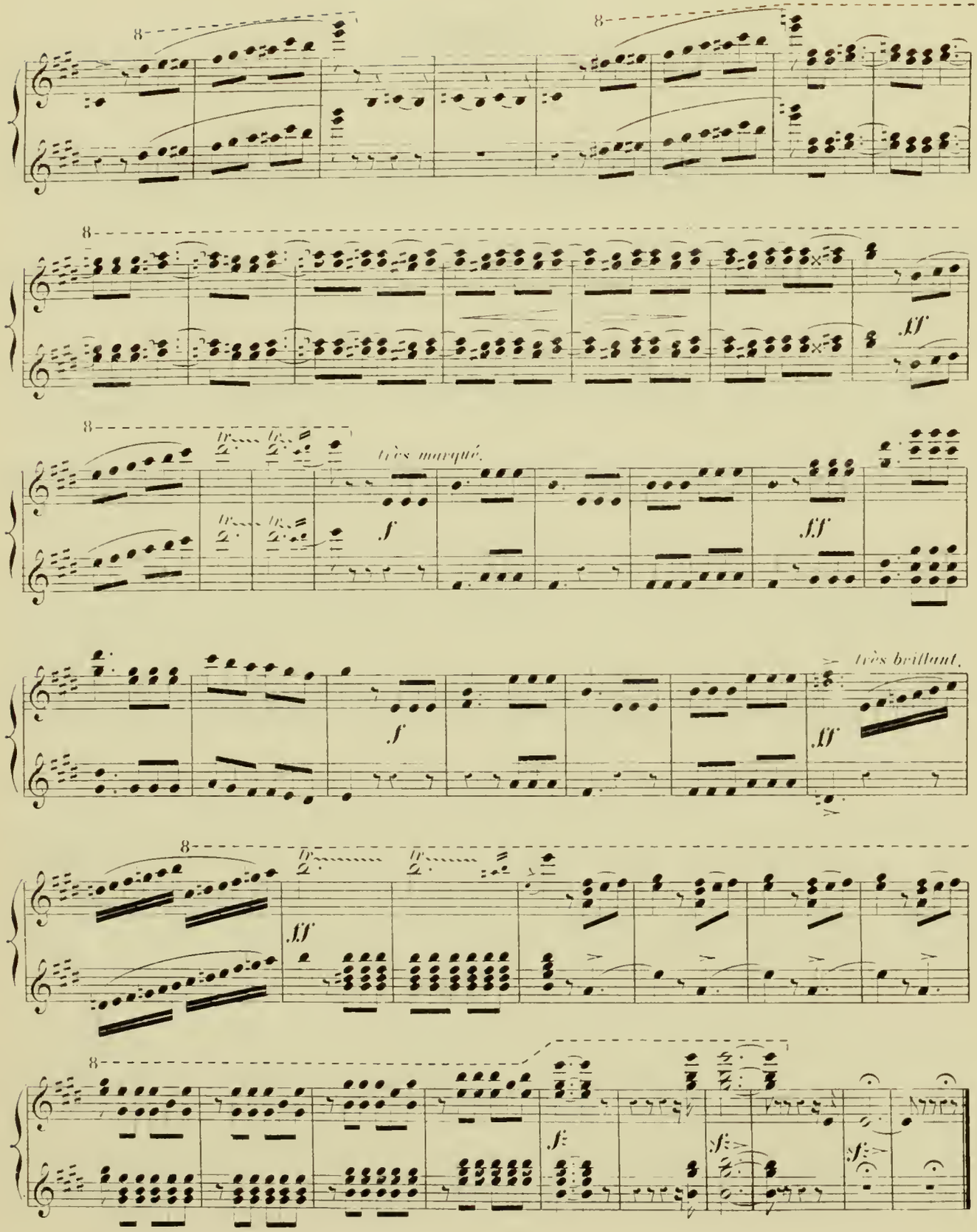
Un peu plus animé. (♩=152) La bacchanale commence.



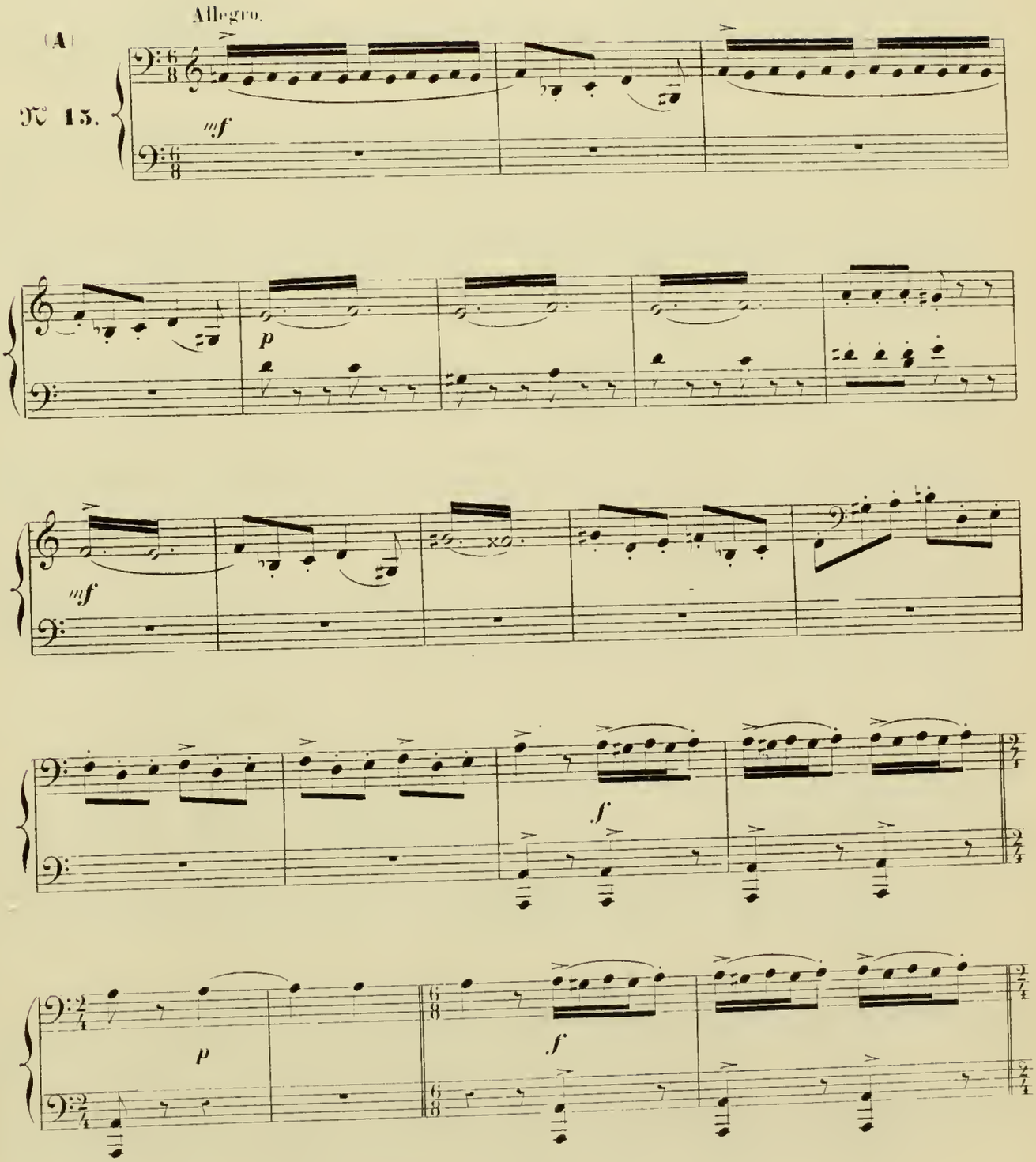

en élargissant.
Largo. (♩=66)
ff
ff
3
rall.
All° vivace. (♩=160)
f


en élargissant.
Entrée du char de Bacchus.
Largo. (♩=66)
ff
Reprise de la Bacchanale
Allº vivace. (♩. = 160)
rall
f


ff
ff
f
ff
f
ff
ff
sf
sf
sf


très marqué.
très brillant.

SCÈNE.

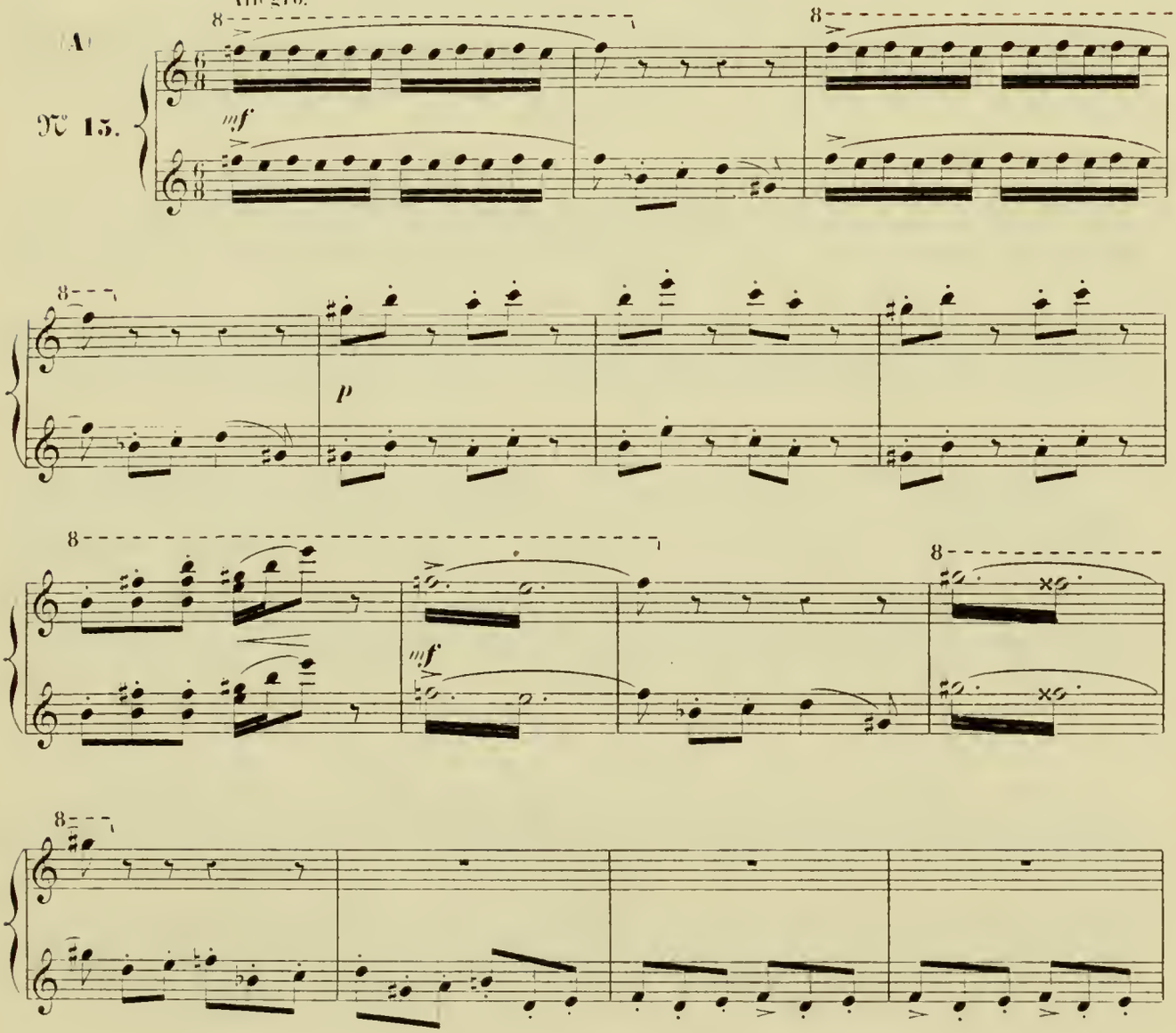


SCÈNE.

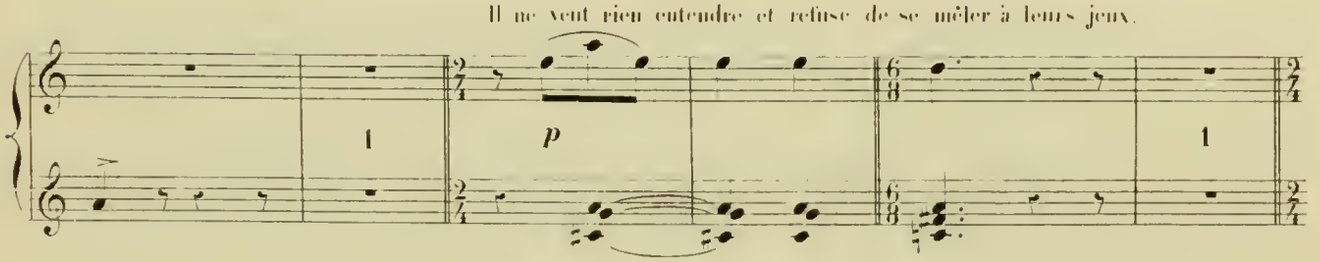
Les jeunes filles cherchent à distraire Aminta de sa douleur.
Allegro.

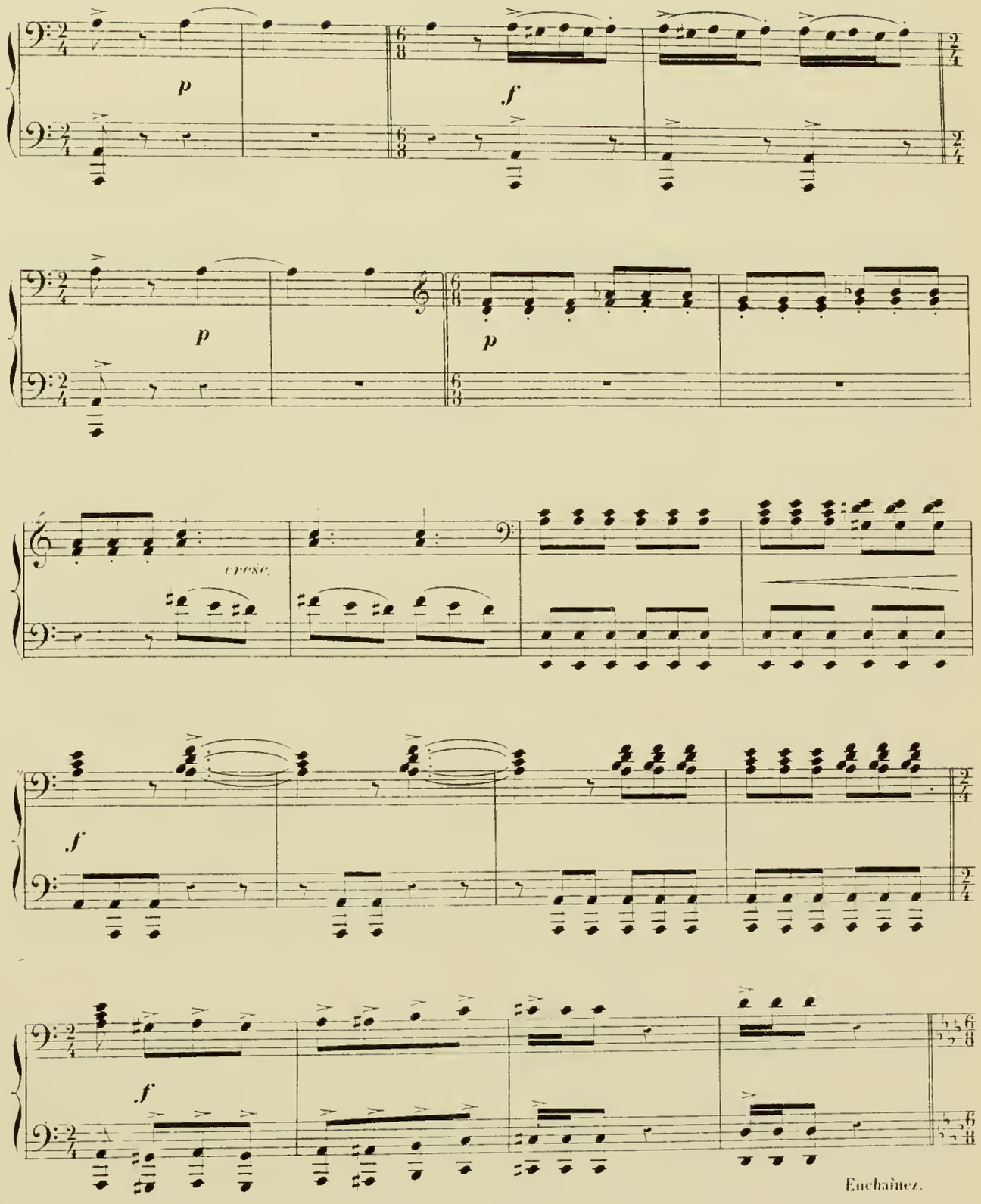
(A)

№ 15.

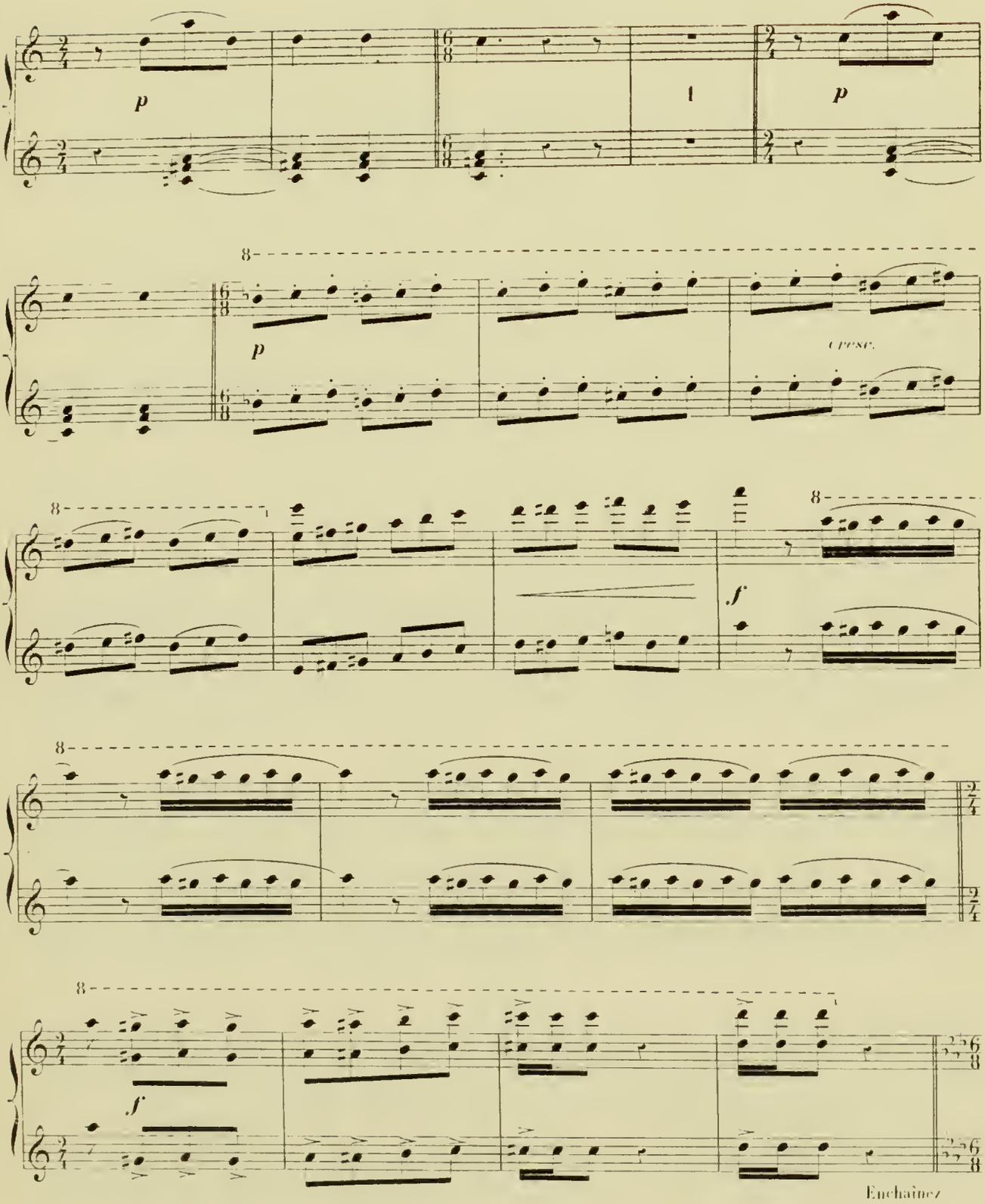


Il ne veut rien entendre et refuse de se mêler à leurs jeux.

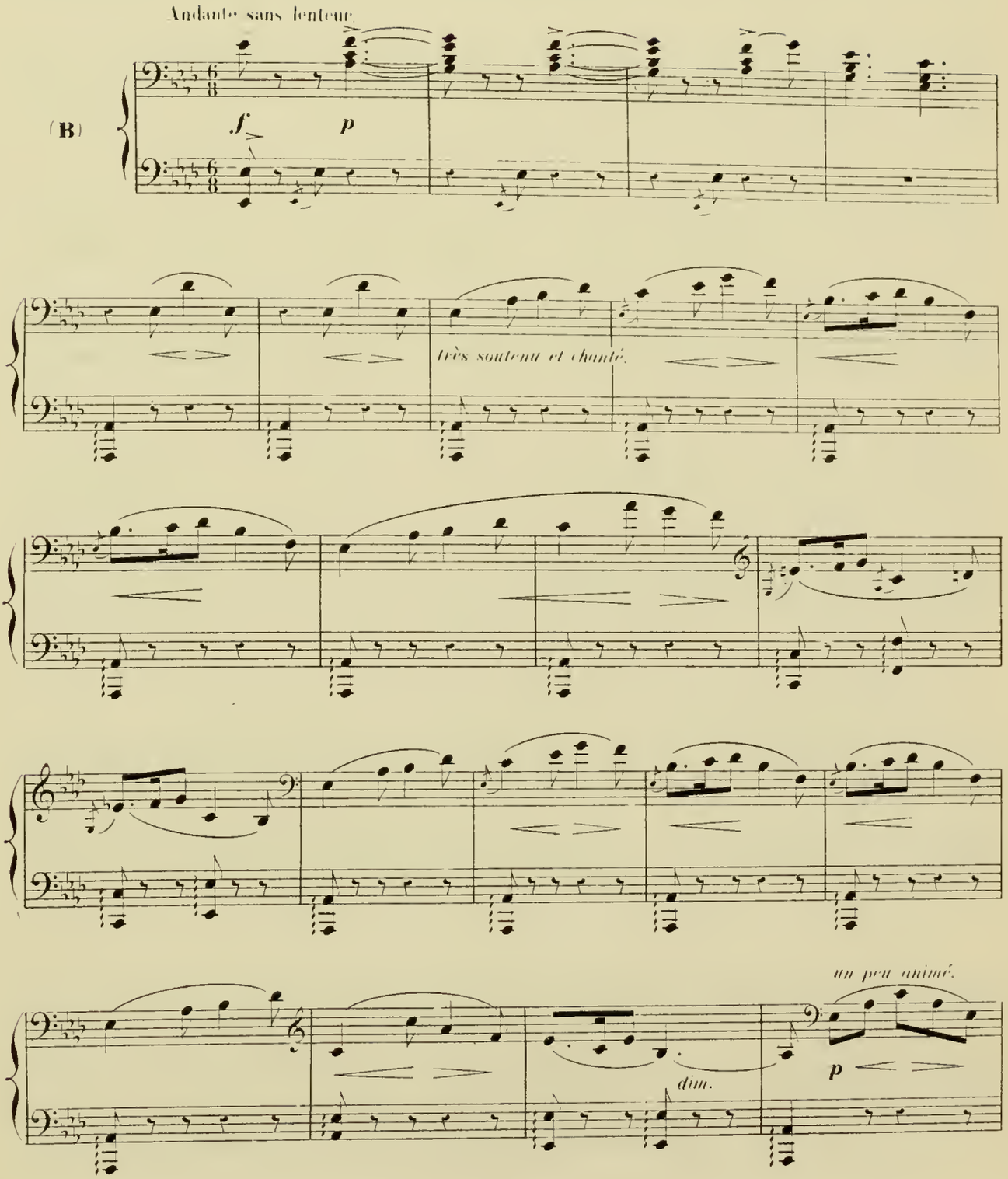




Enchaînez.

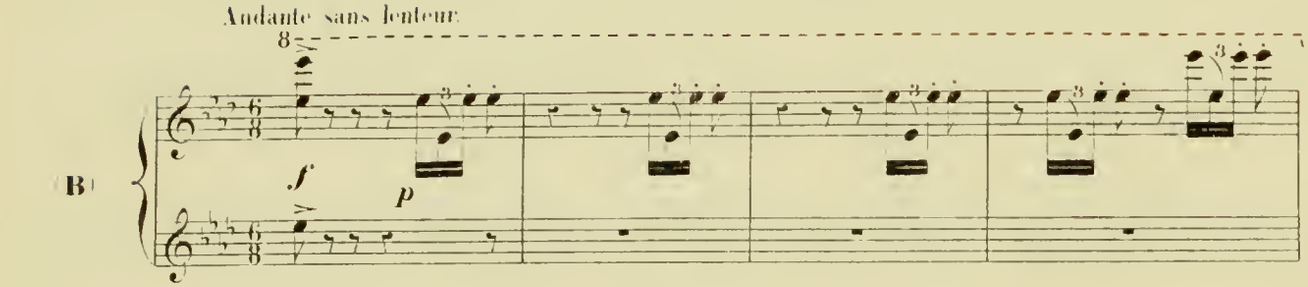

p
1
p
8
p
cresc.
8
8
f
8
8
f
Enchaînez

BARCAROLLE.

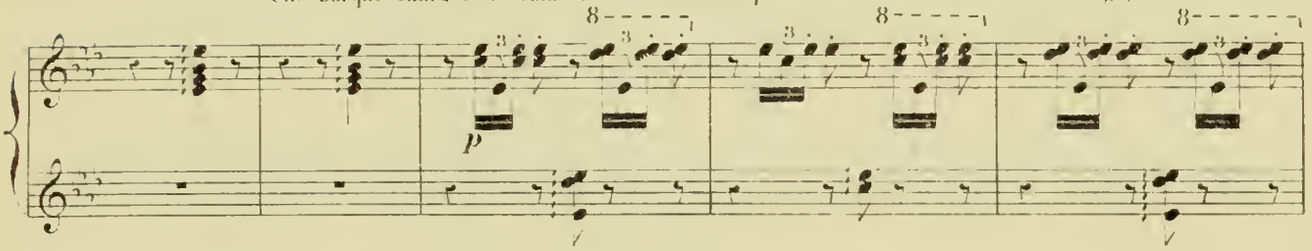

Andante sans lenteur.
(B)
très soutenu et chanté.
dim.
un peu animé.

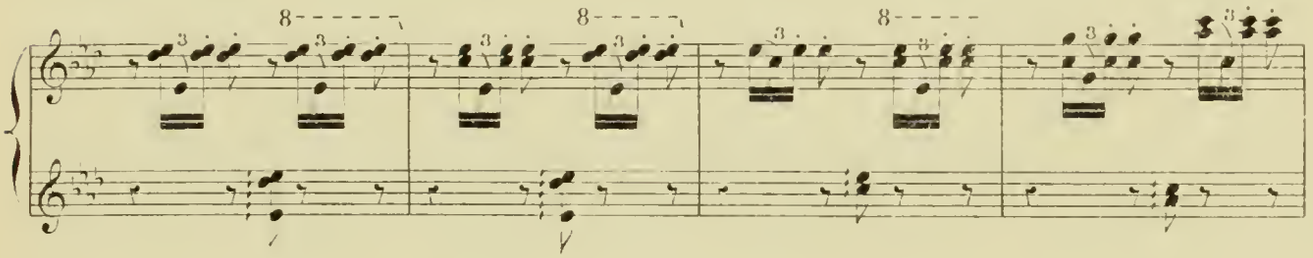
BARCAROLLE.

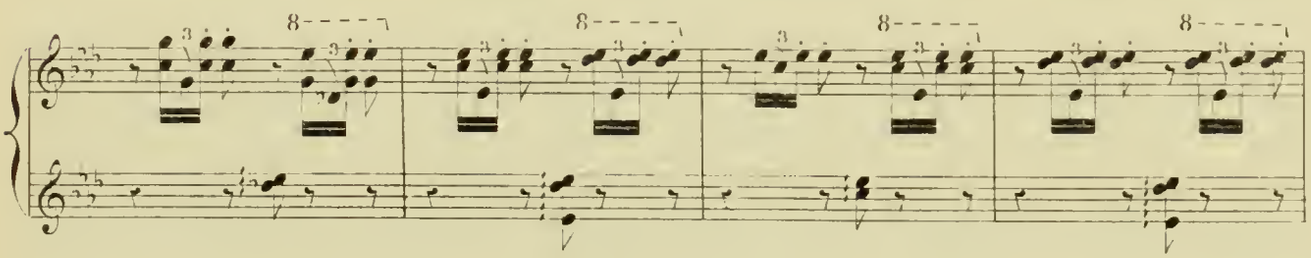
Andante sans lenteur.

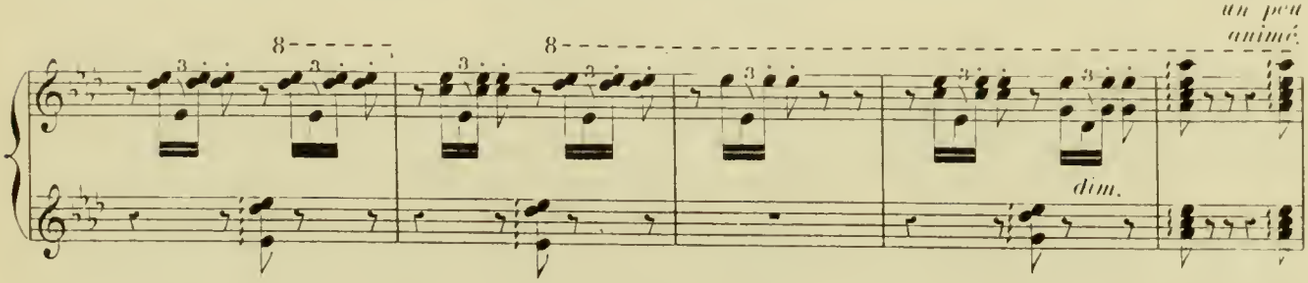


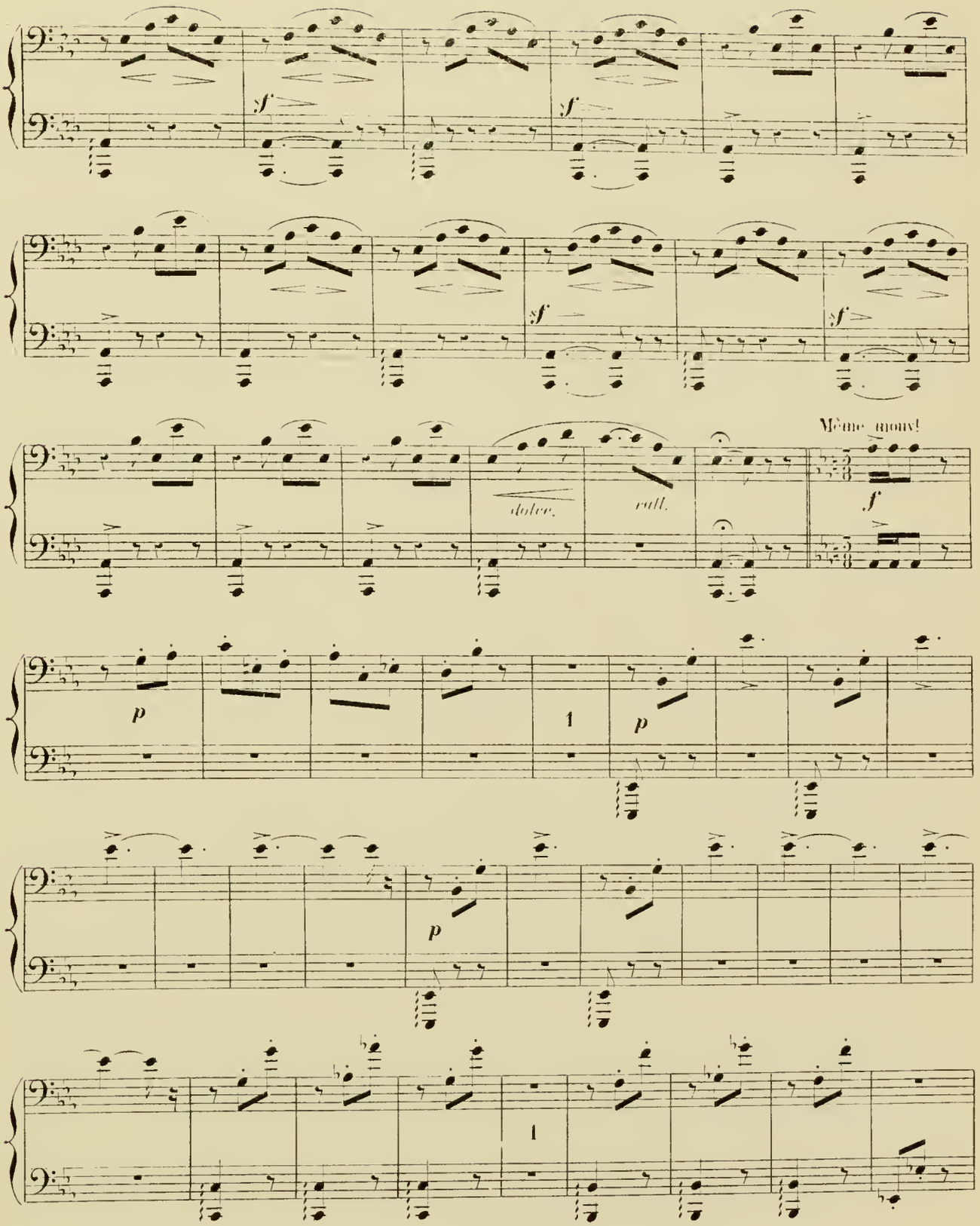
Une barque chargée de rameurs et d'esclaves paraît au fond et aborde au rivage.

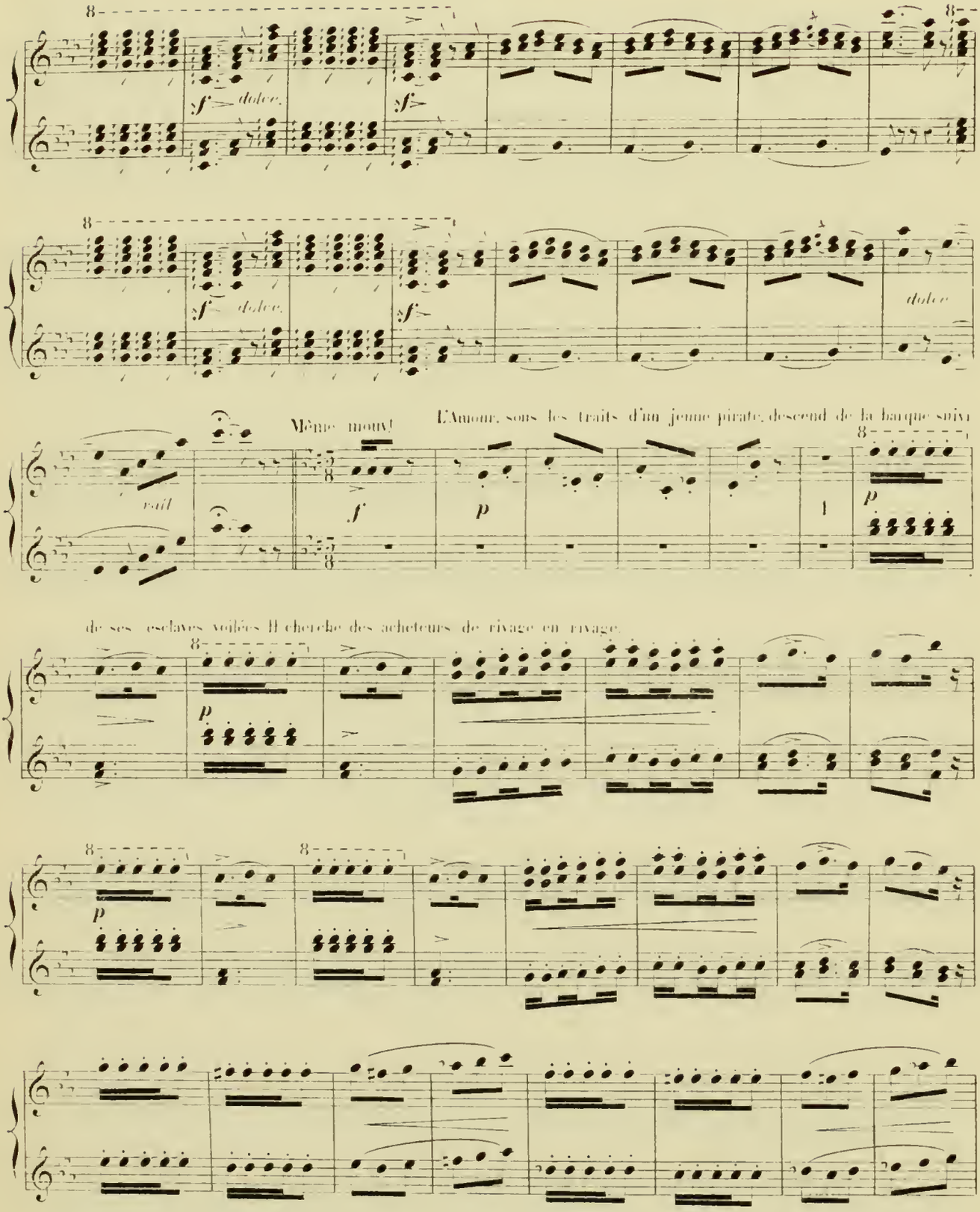


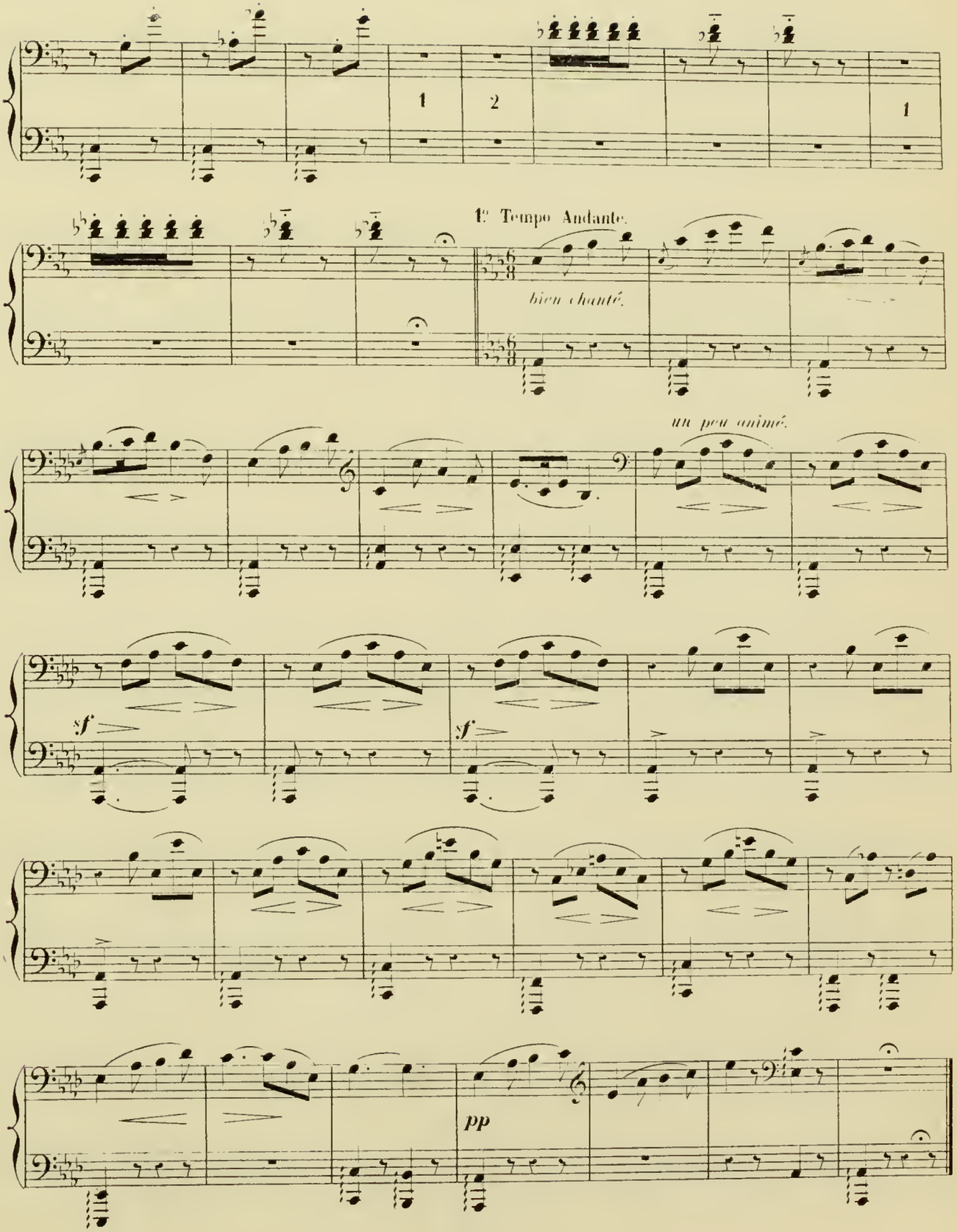


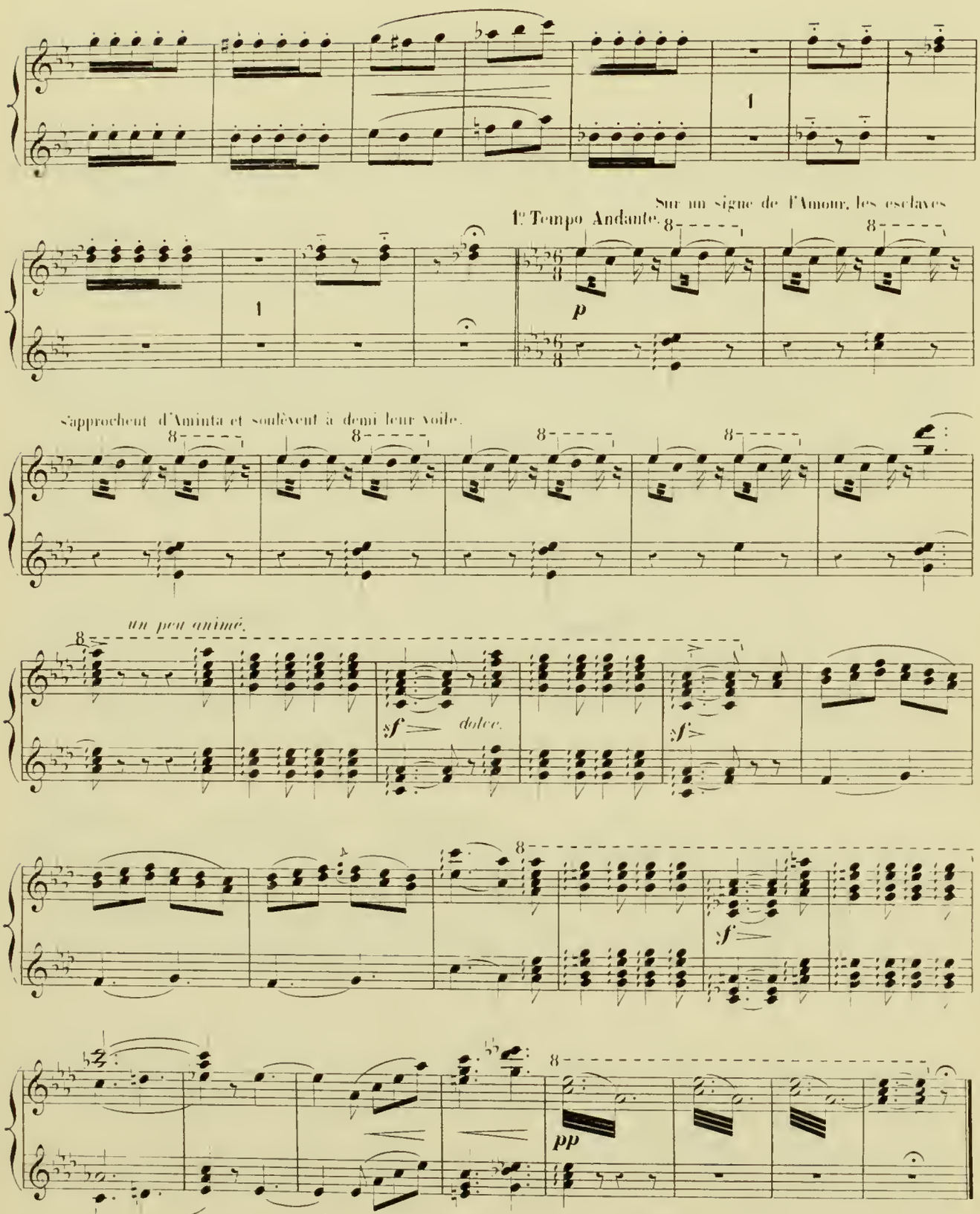





sf
sf
sf
sf
dolce.
rall.
Même mouv!
f
p
1
p
p
1

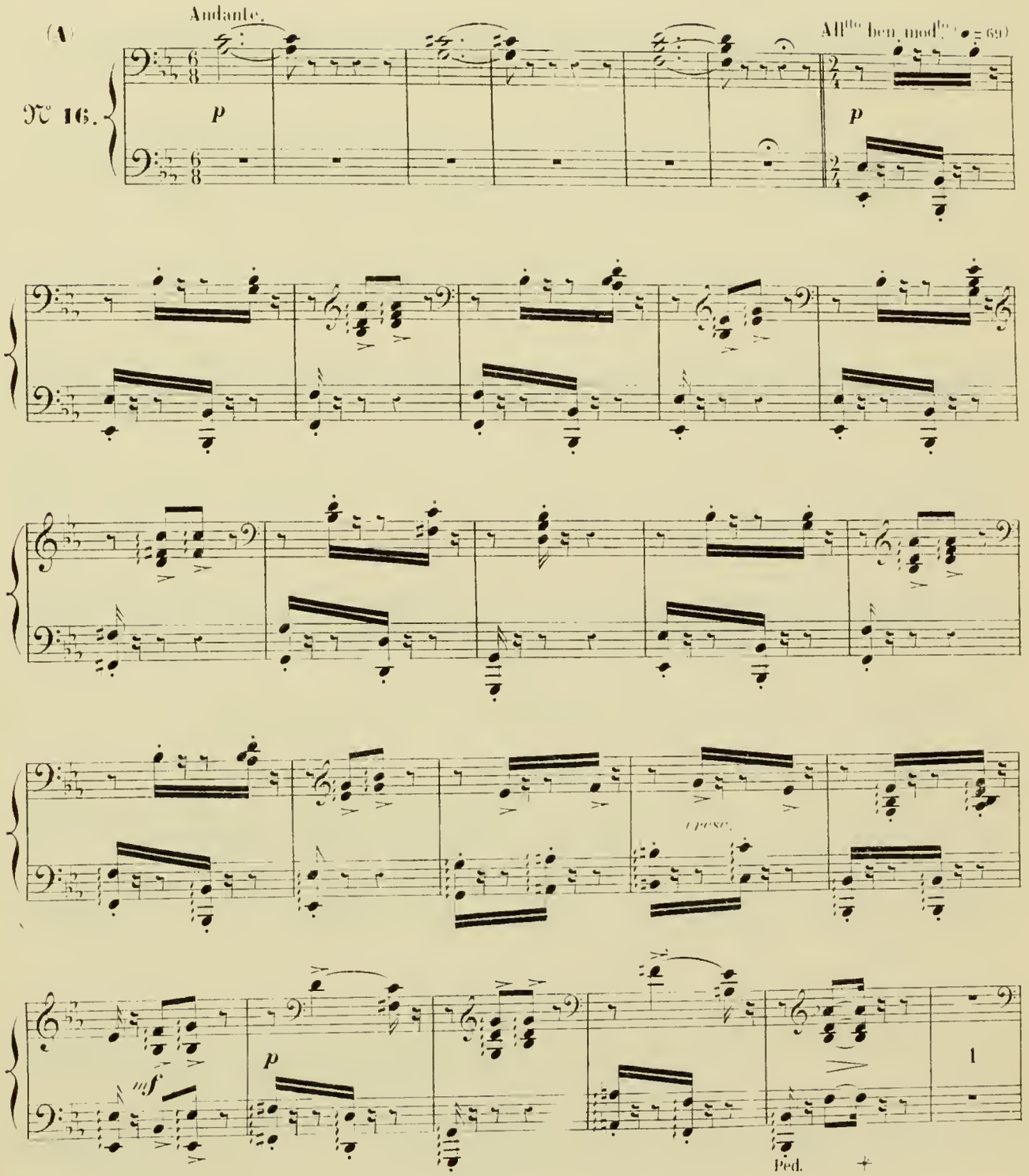

8
sf dolce.
sf
8
sf dolce.
sf
dolce
Même mouv!
L'Amour, sous les traits d'un jeune pirate, descend de la barque suivi
vail
f
p
8
p
de ses esclaves voilées Il cherche des acheteurs de rivage en rivage
8
p
8
8
p


1
2
1
1e Tempo Andante.
bien chanté.
un peu animé.
sf
sf
pp


1
Sur un signe de l'Amour, les esclaves
1e Tempo Andante.
p
s'approchent d'Aminta et soulèvent à demi leur voile.
un peu animé.
sf
dolce.
sf
sf
pp
Aminta veut fuir; il est arrêté par l'une des esclaves complétement cachée sous son voile.

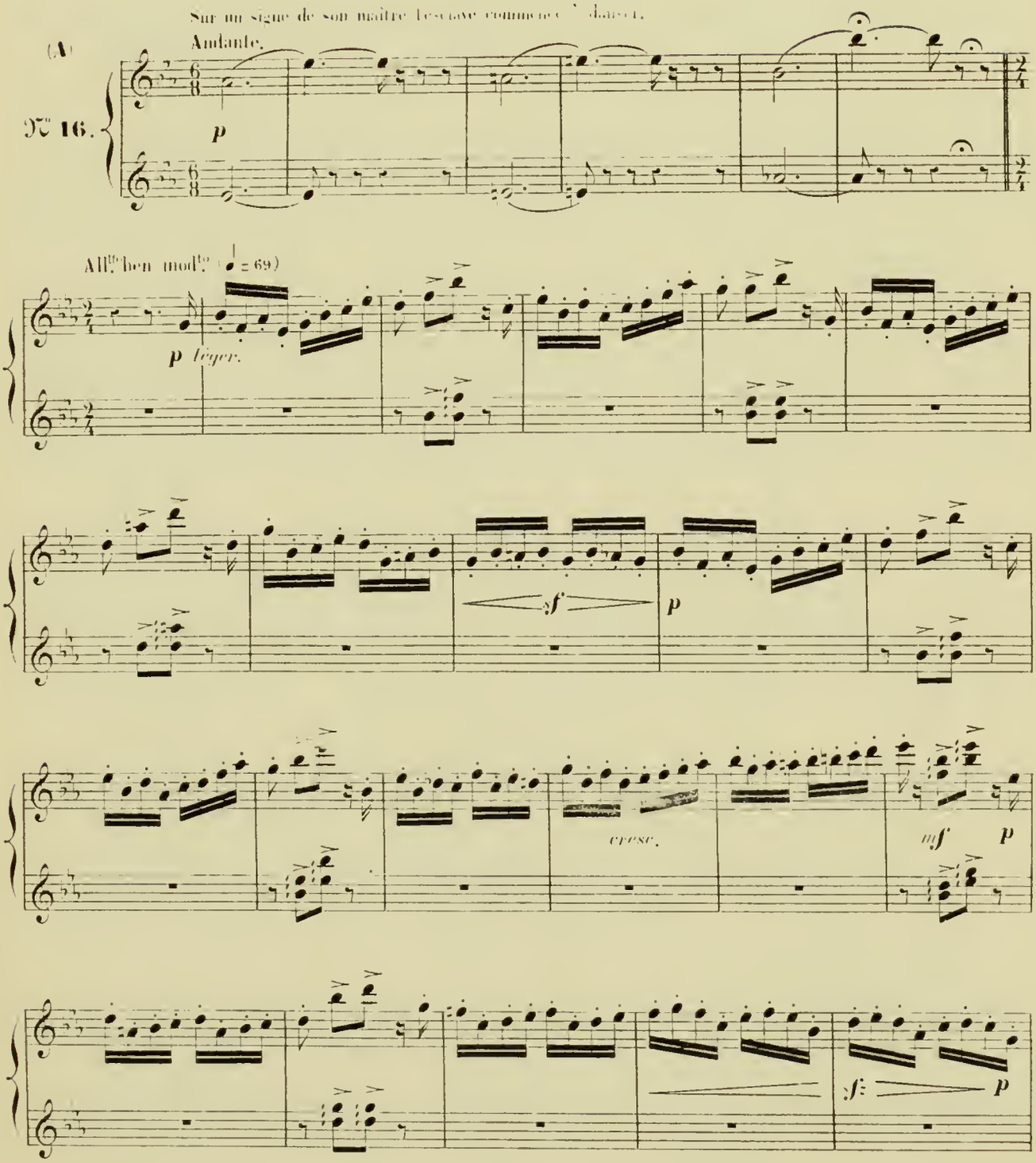
DIVERTISSEMENT.

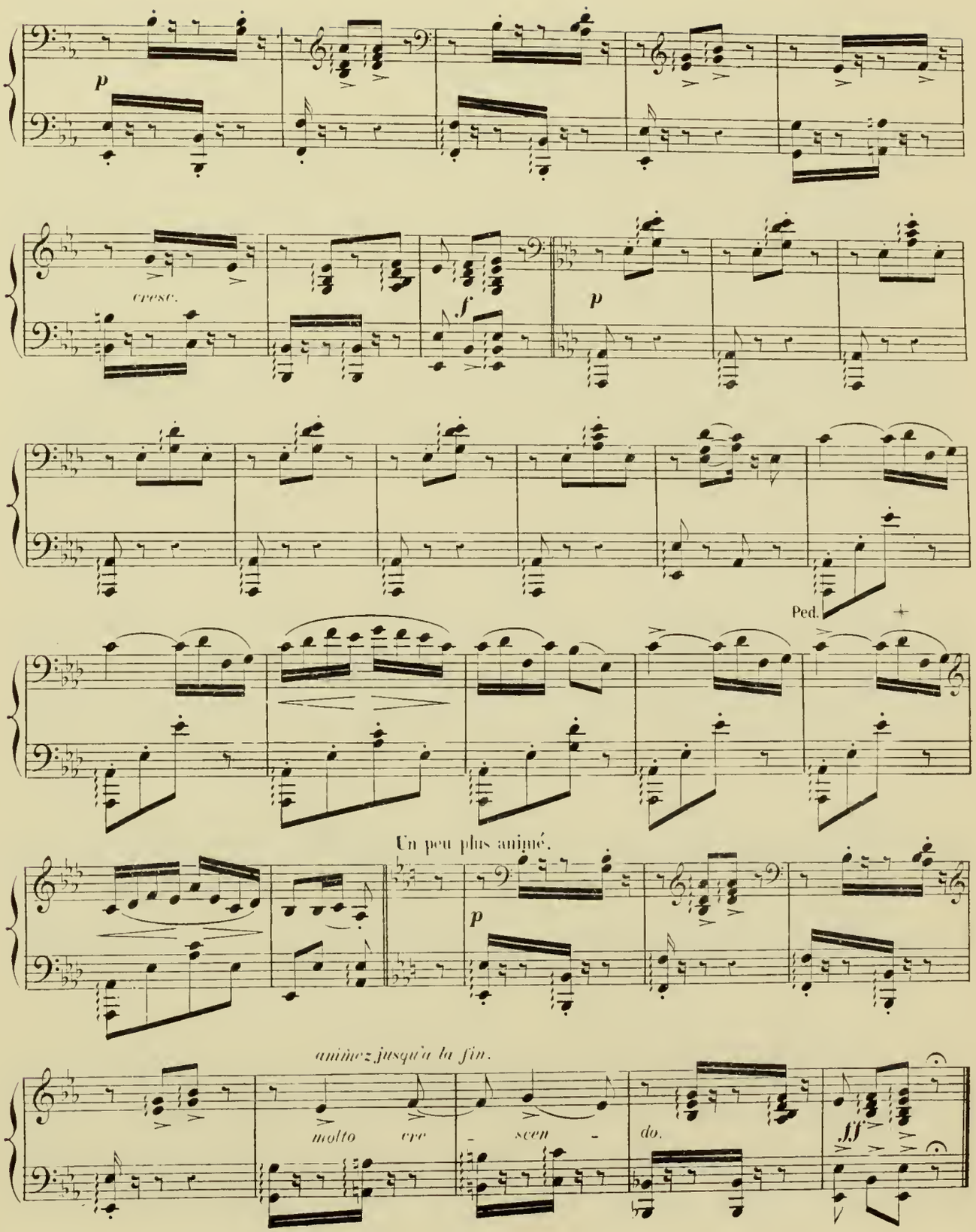
PIZZICATI

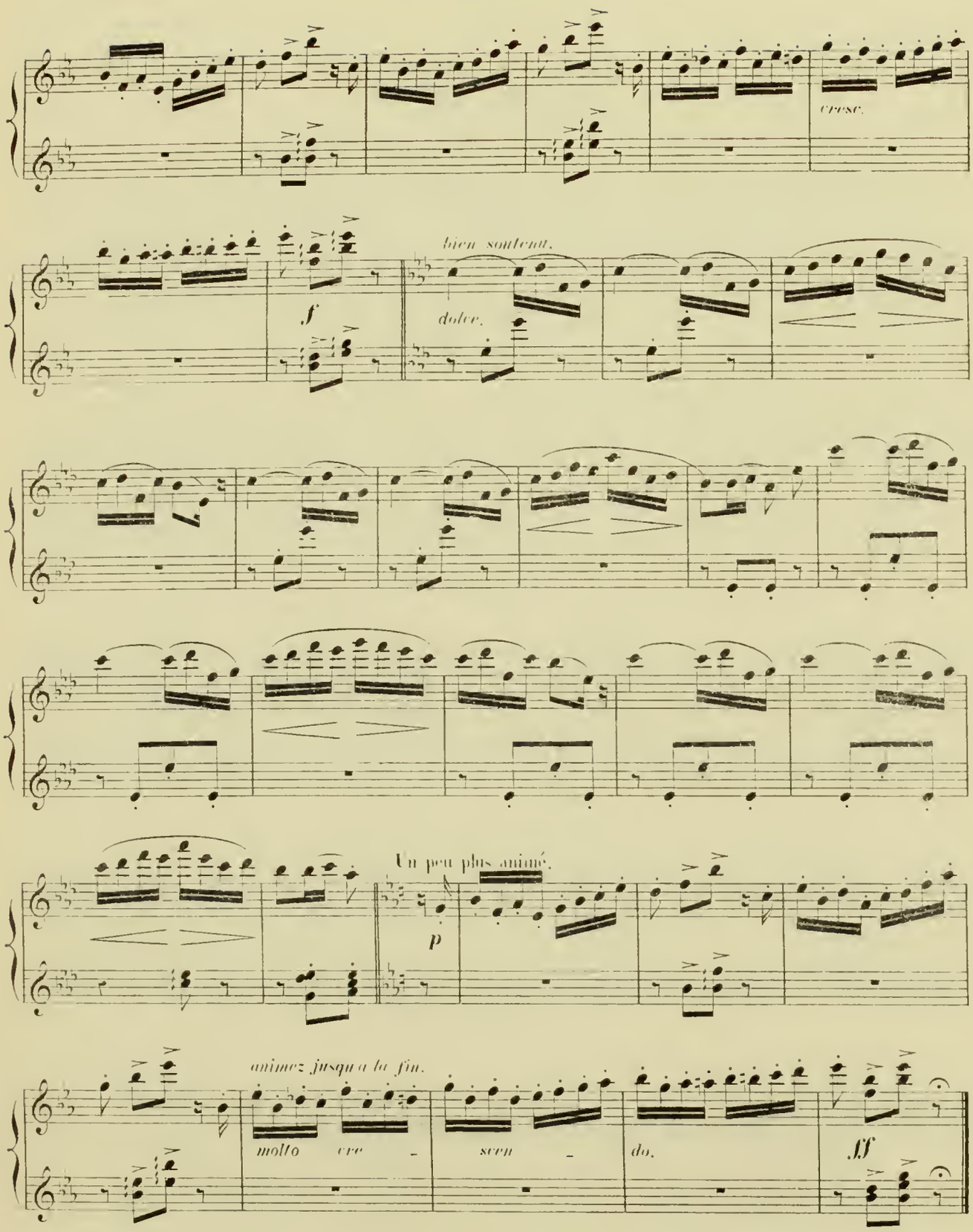


DIVERTISSEMENT.

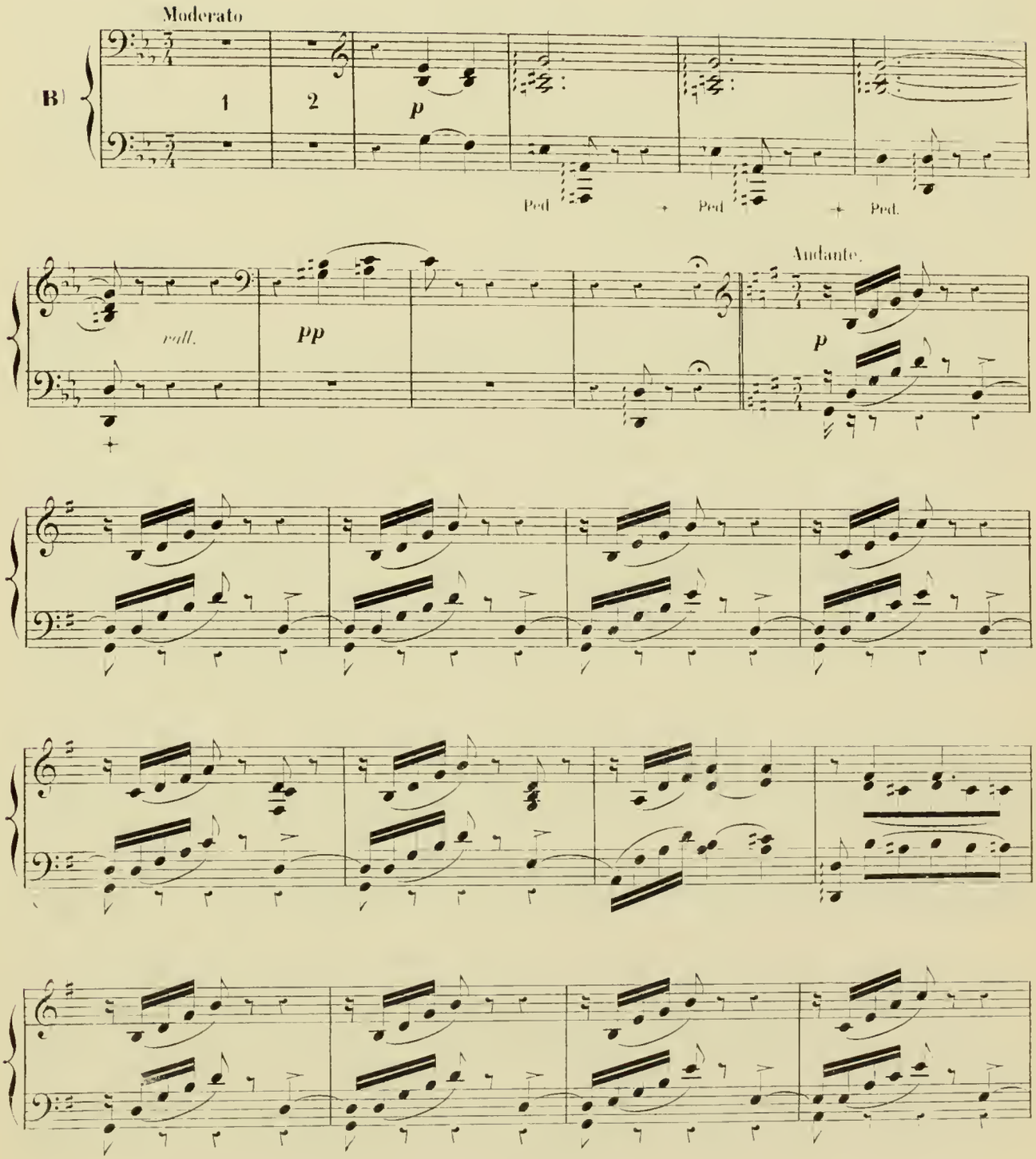
PIZZICATI




p
cresc.
f
p
Ped.
Un peu plus animé.
p
animez jusqu'à la fin.
molto cre - scen - do.
ff

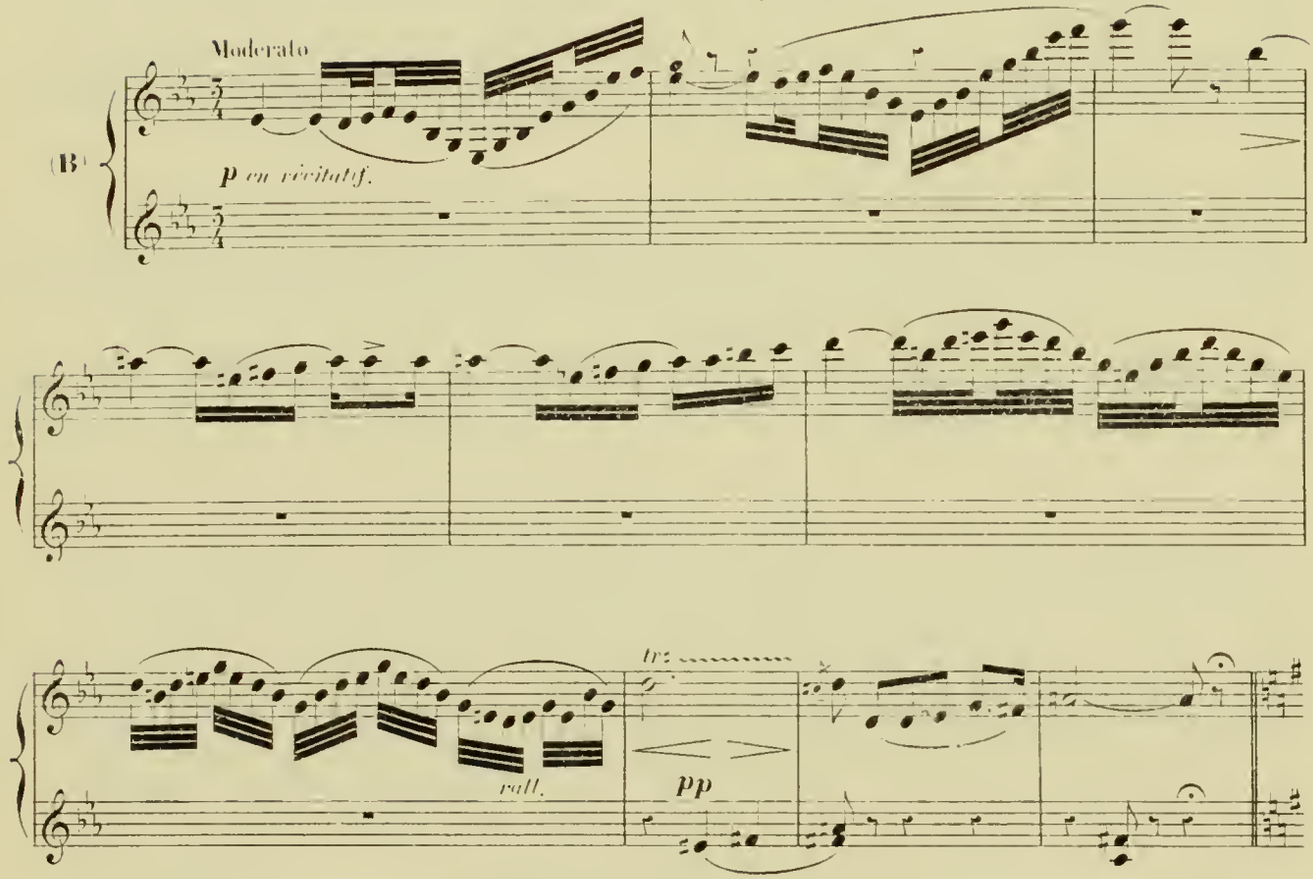

cresc.
bien soutenu.
f
dolce.
Un peu plus animé.
p
animez jusqu'a la fin.
molto cre - scen - do.
ff

VIOLON SOLO.

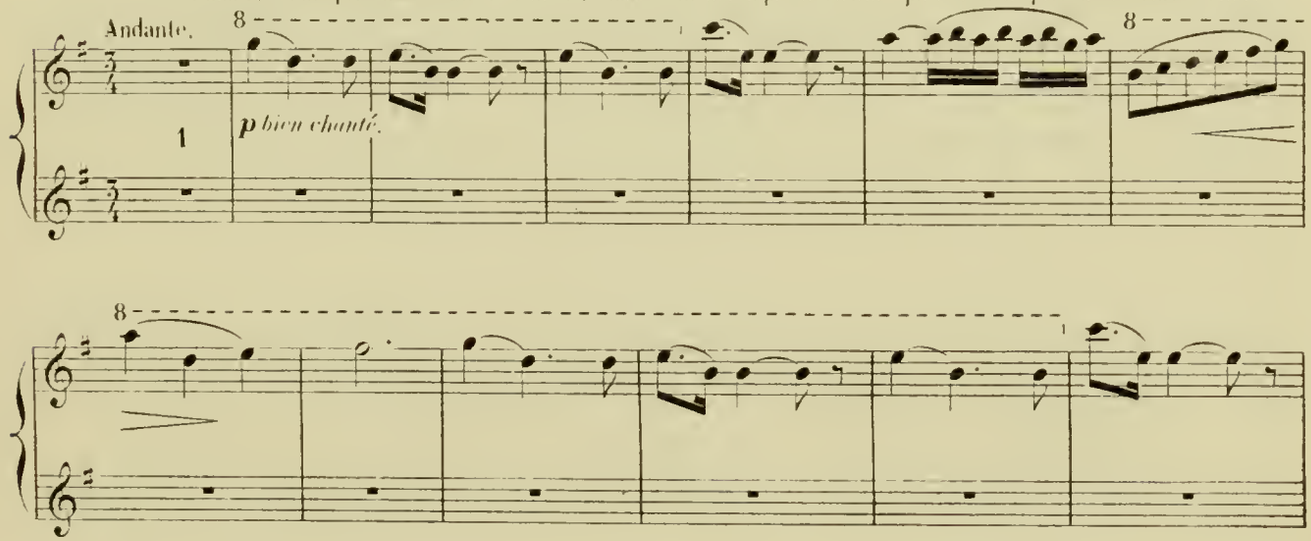


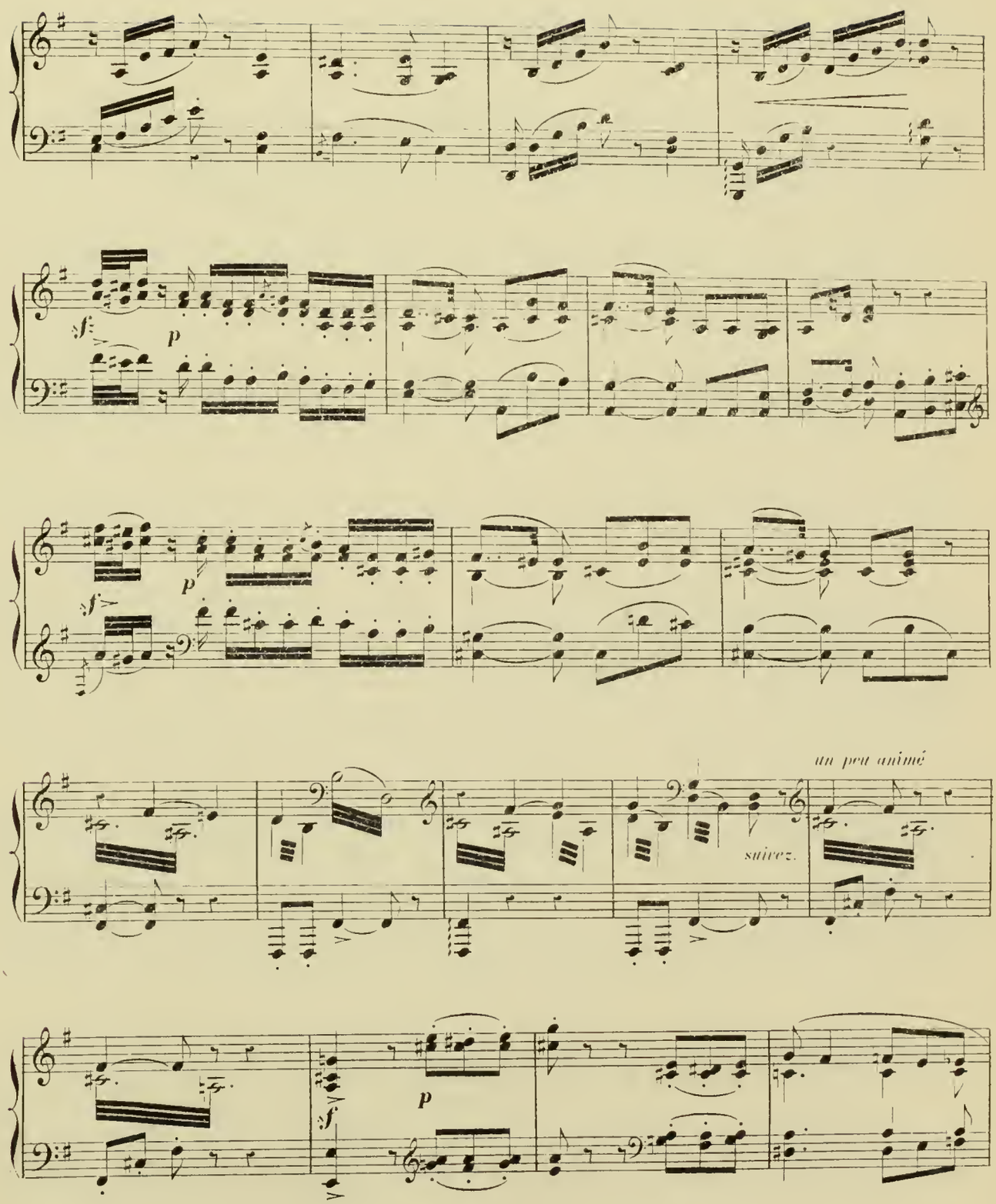
VIOLON SOLO.

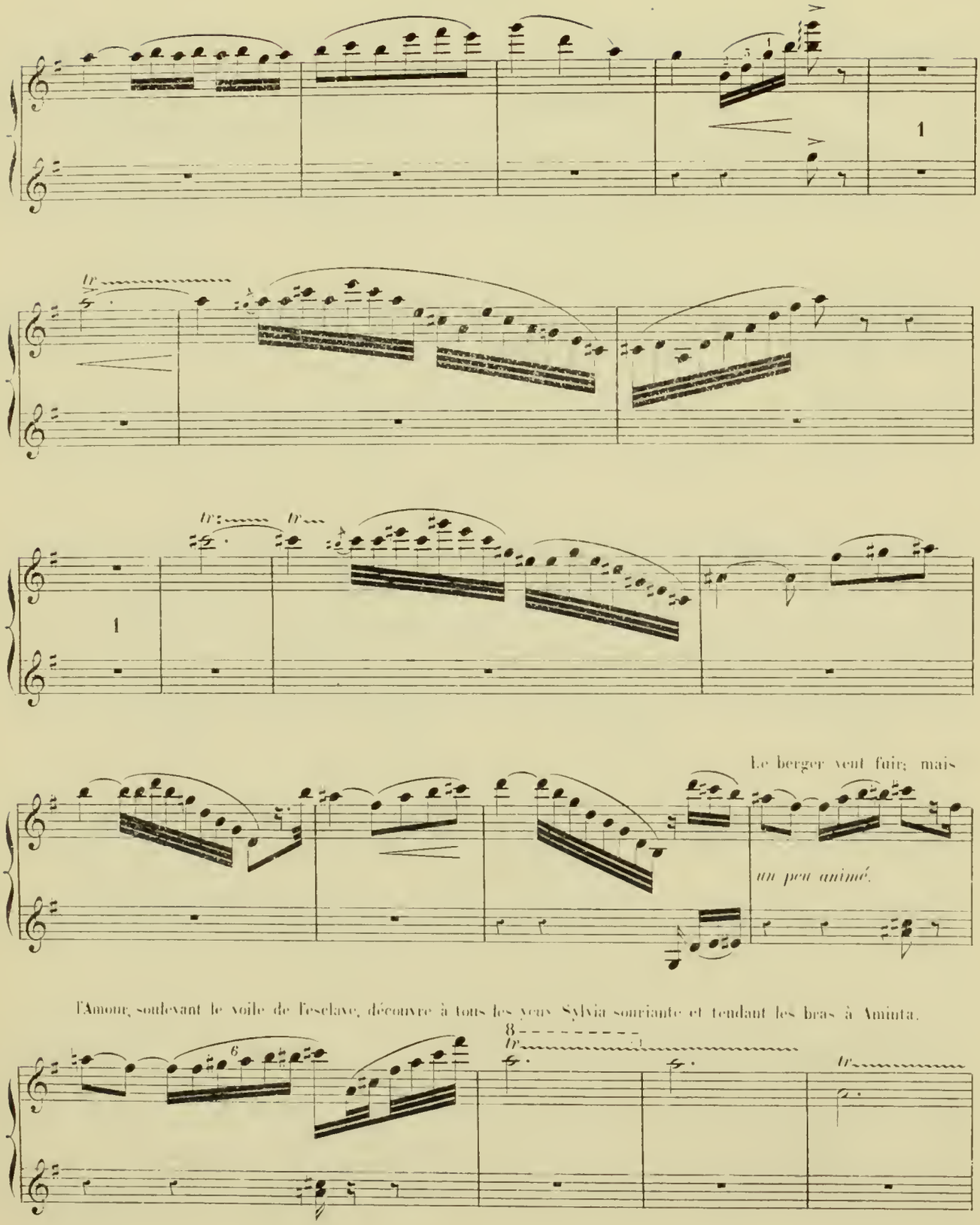
Aminta, cede ad un attrait irresistible, poursuit l'esclave pour faire tomber son voile.

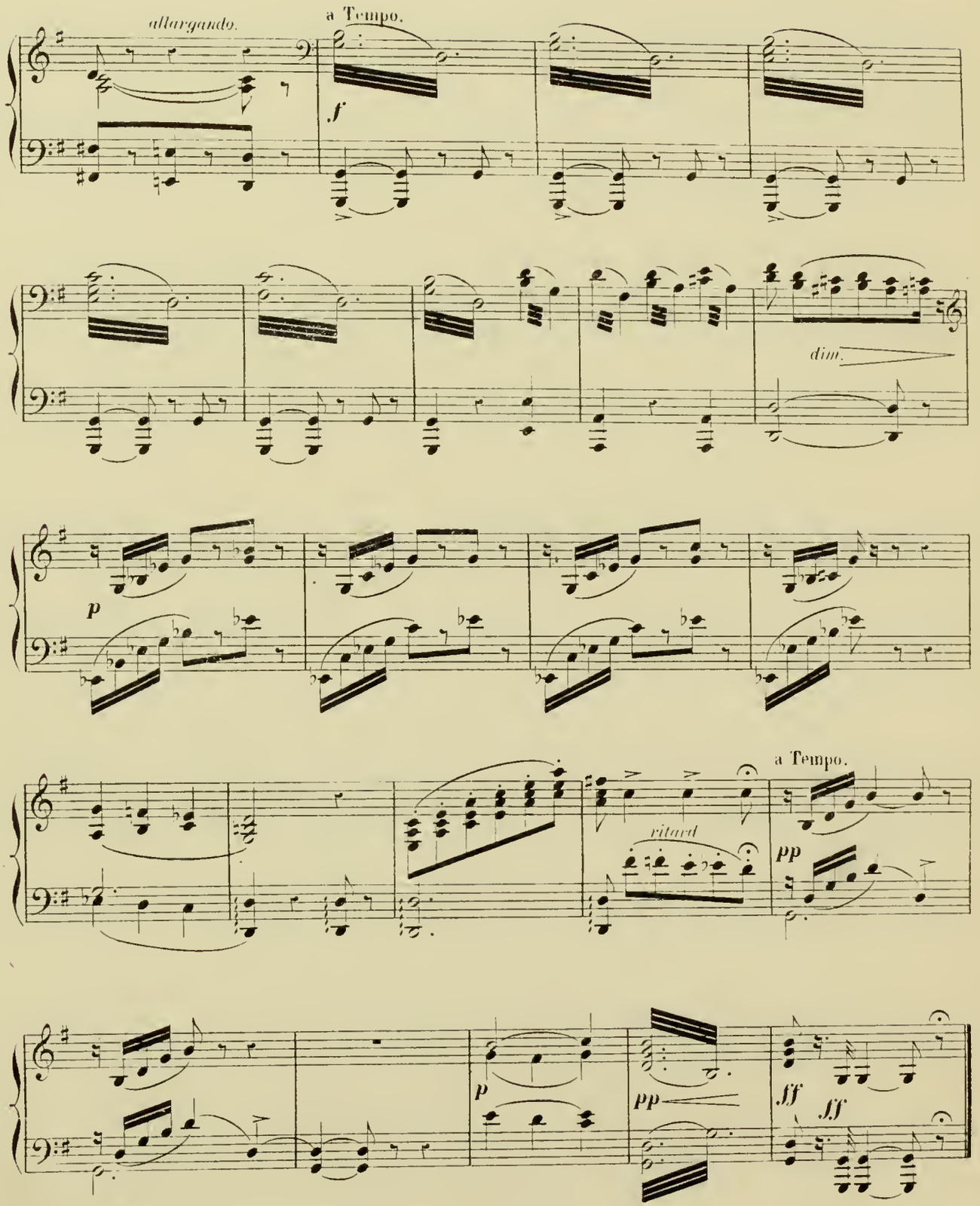


Aminta, dominé par un souvenir douloureux, semble vouloir rompre le charme qui le retient près de l'esclave voilée.

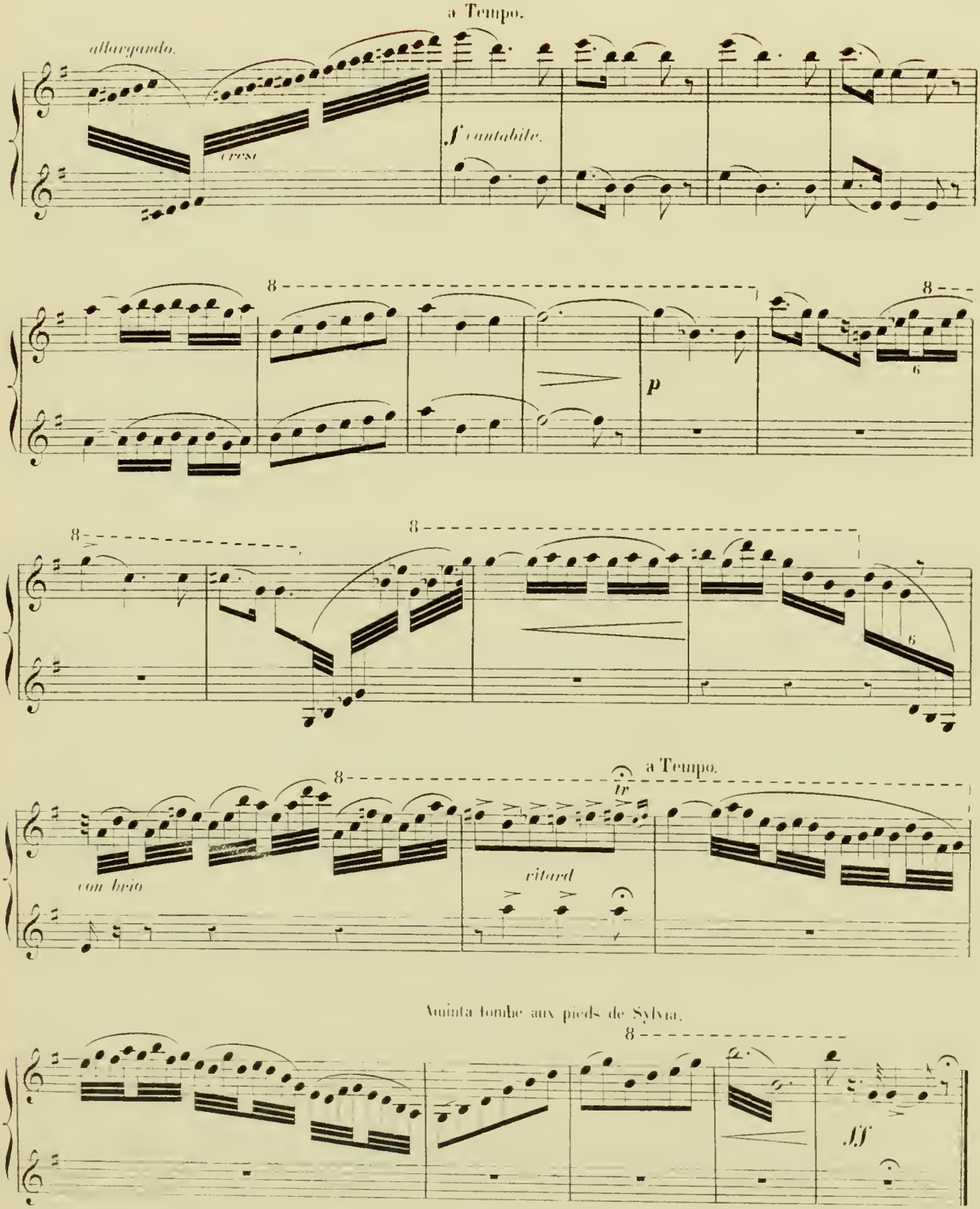



sf
p
sf
p
un peu animé
suivez.
sf
p

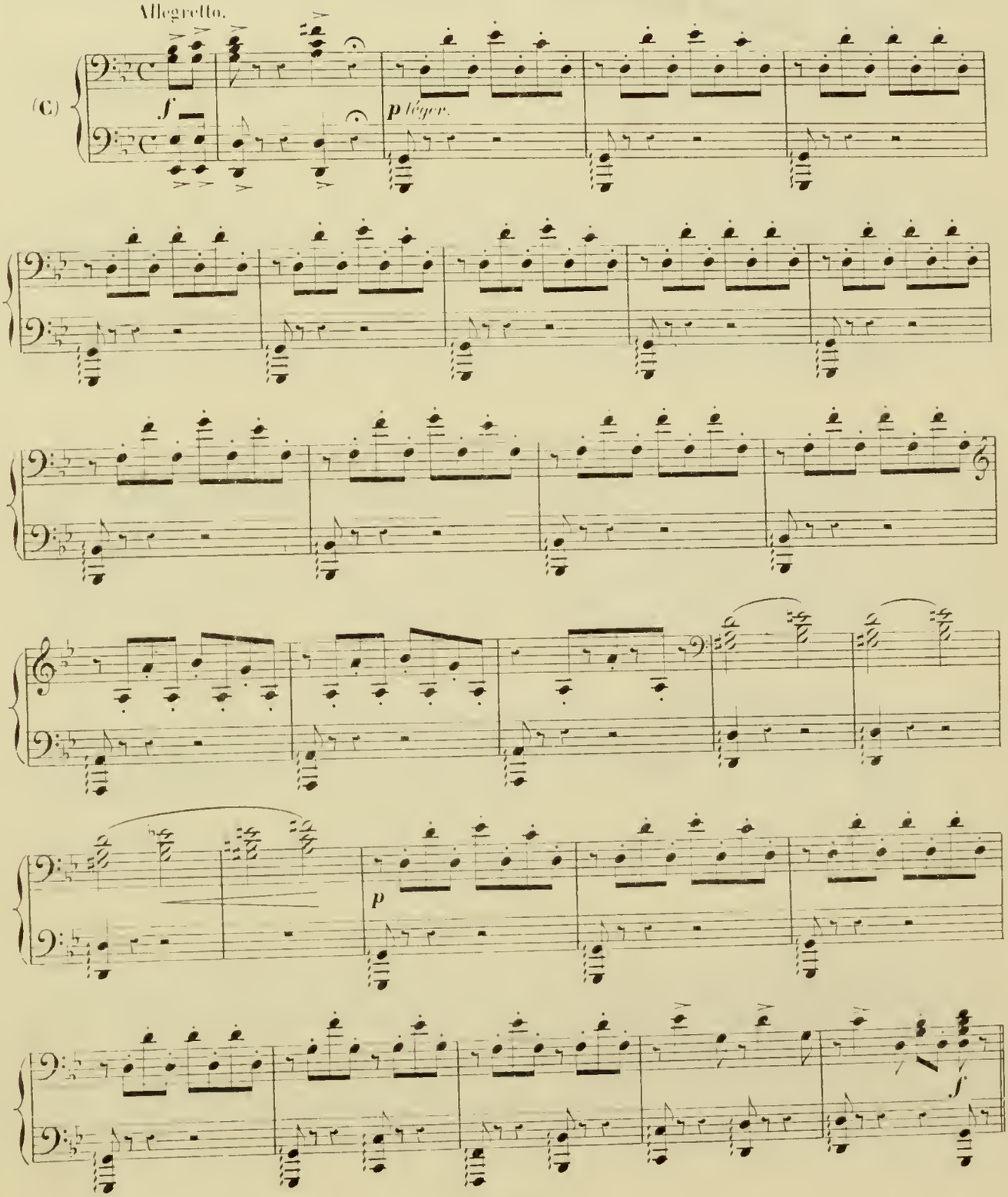

Le berger veut fuir; mais
un peu animé.
l'Amour, soulevant le voile de l'esclave, découvre à tous les yeux Sylvia souriante et tendant les bras à Aminta.


allargando.
a Tempo.
f
dim.
p
a Tempo.
ritard
pp
p
pp
fff
fff

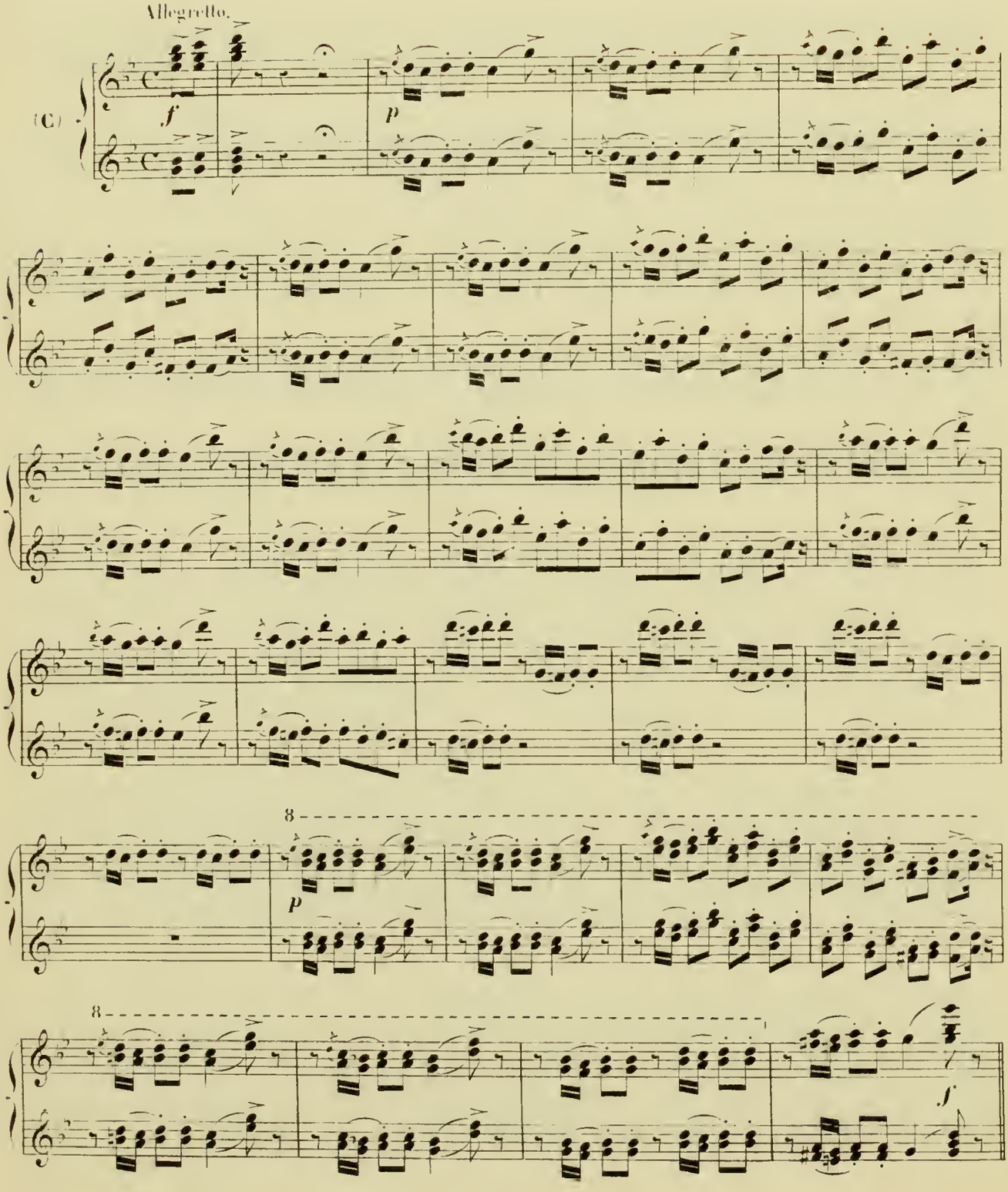
a Tempo.

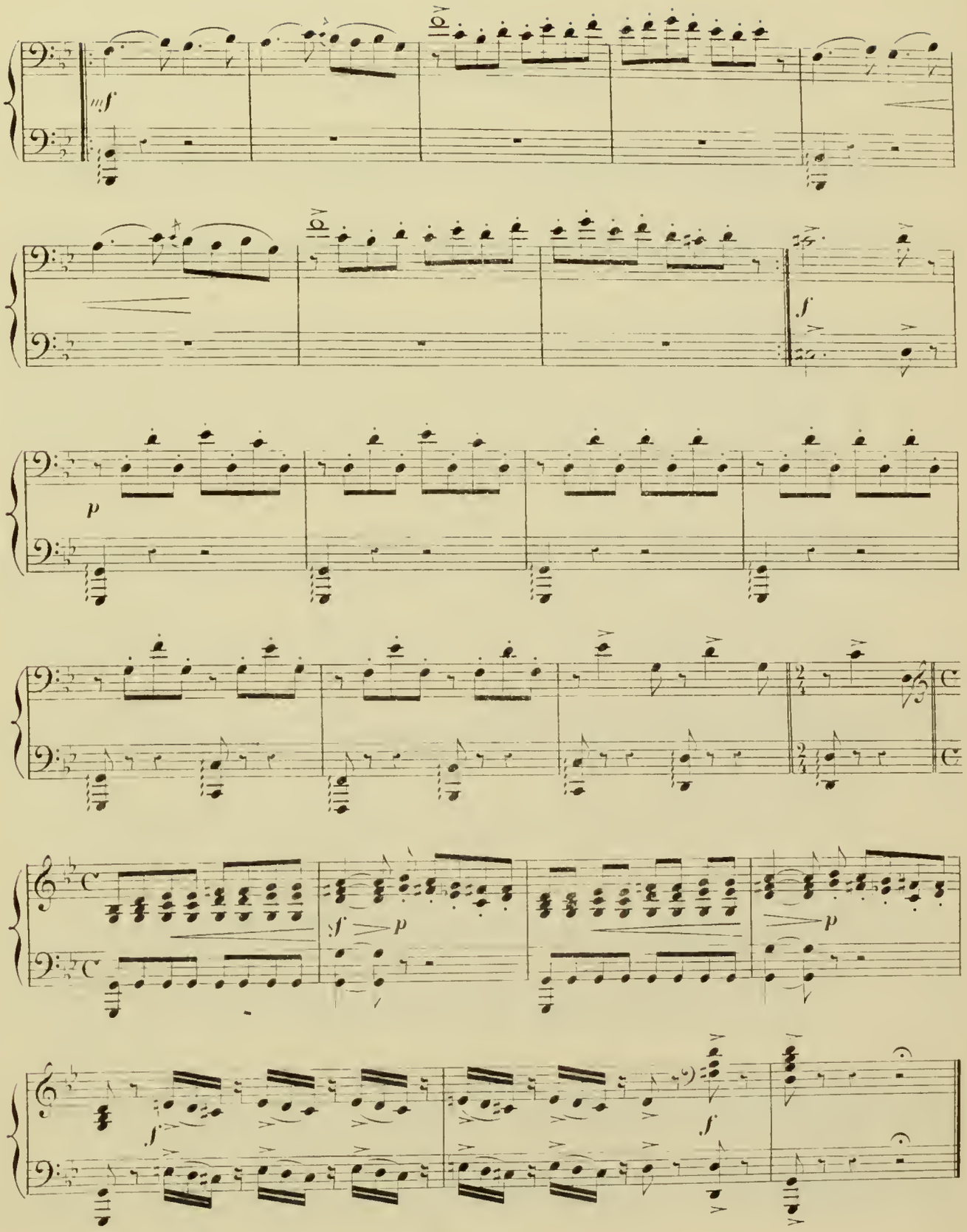

allargando.
cresc
f cantabile.
p
a Tempo.
tr
con brio
ritard
Aminta tombe aux pieds de Sylvia.
ff

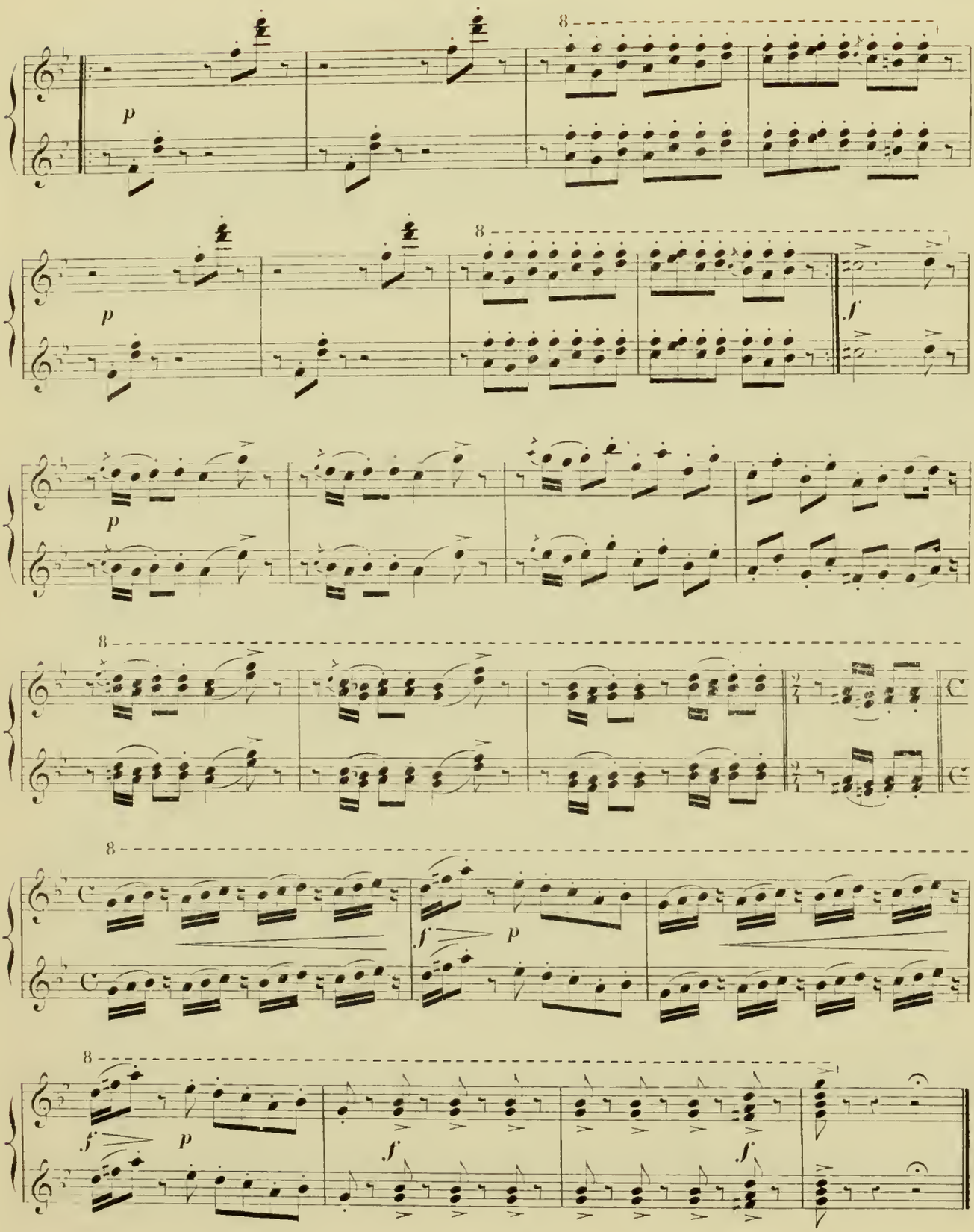
PAS DES ESCLAVES.



PAS DES ESCLAVES



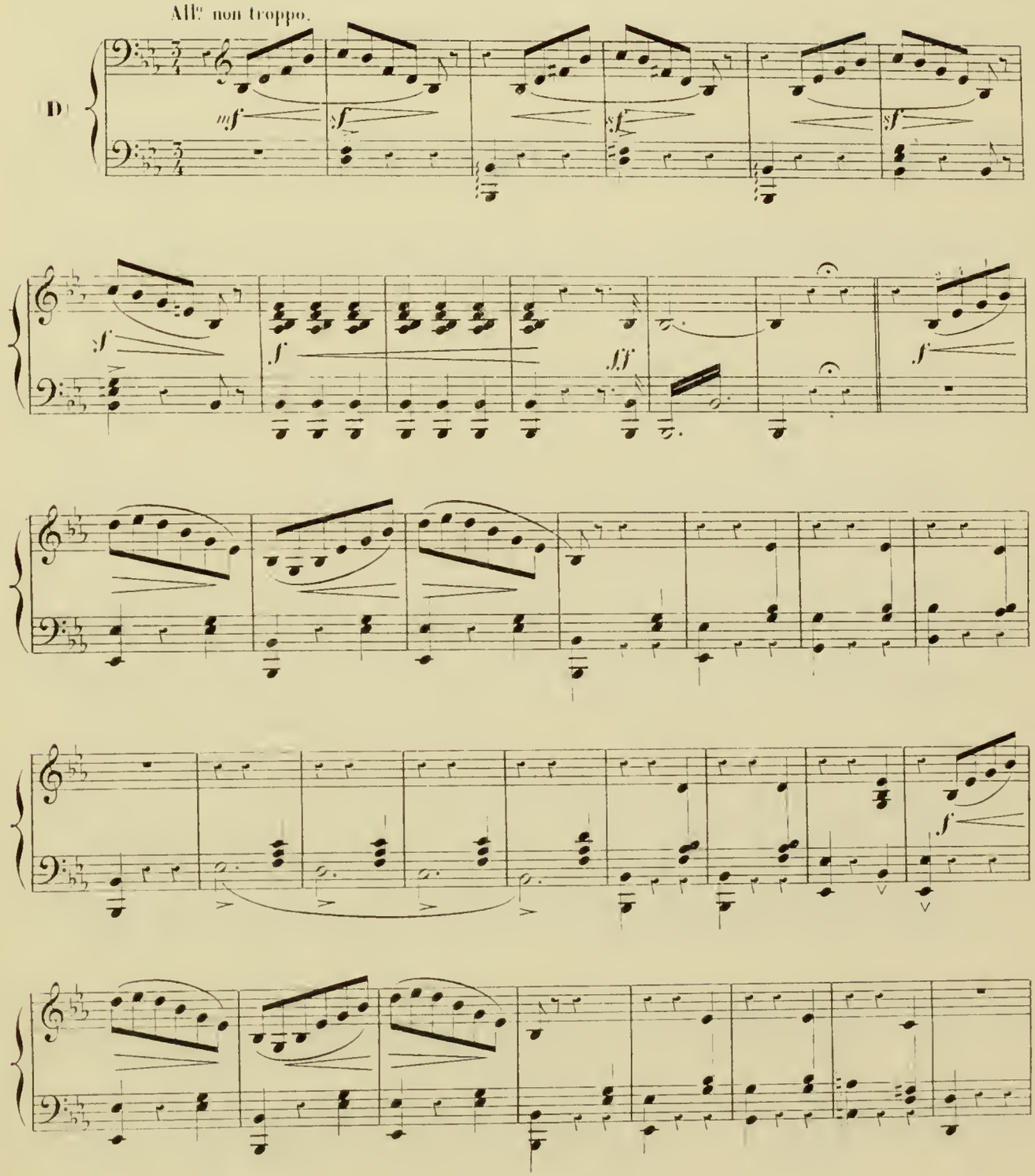

mf
f
p
f p
p
f
f


8
p
8
p
f
p
8
8
f
p
8
f
p
f
f

VARIATION-VALSE

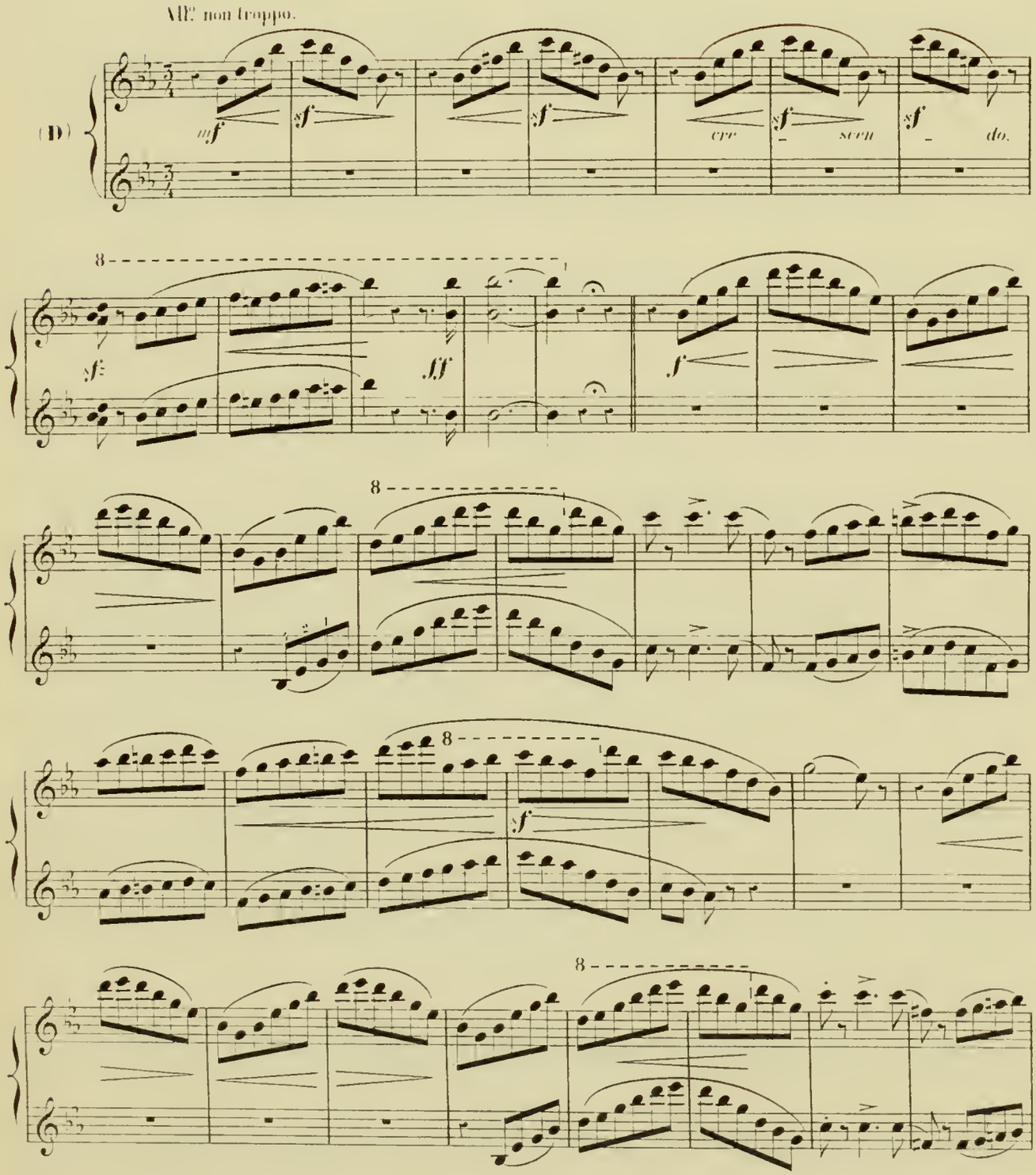
(SYLVIA)

All.° non troppo.



VARIATION-VALSE

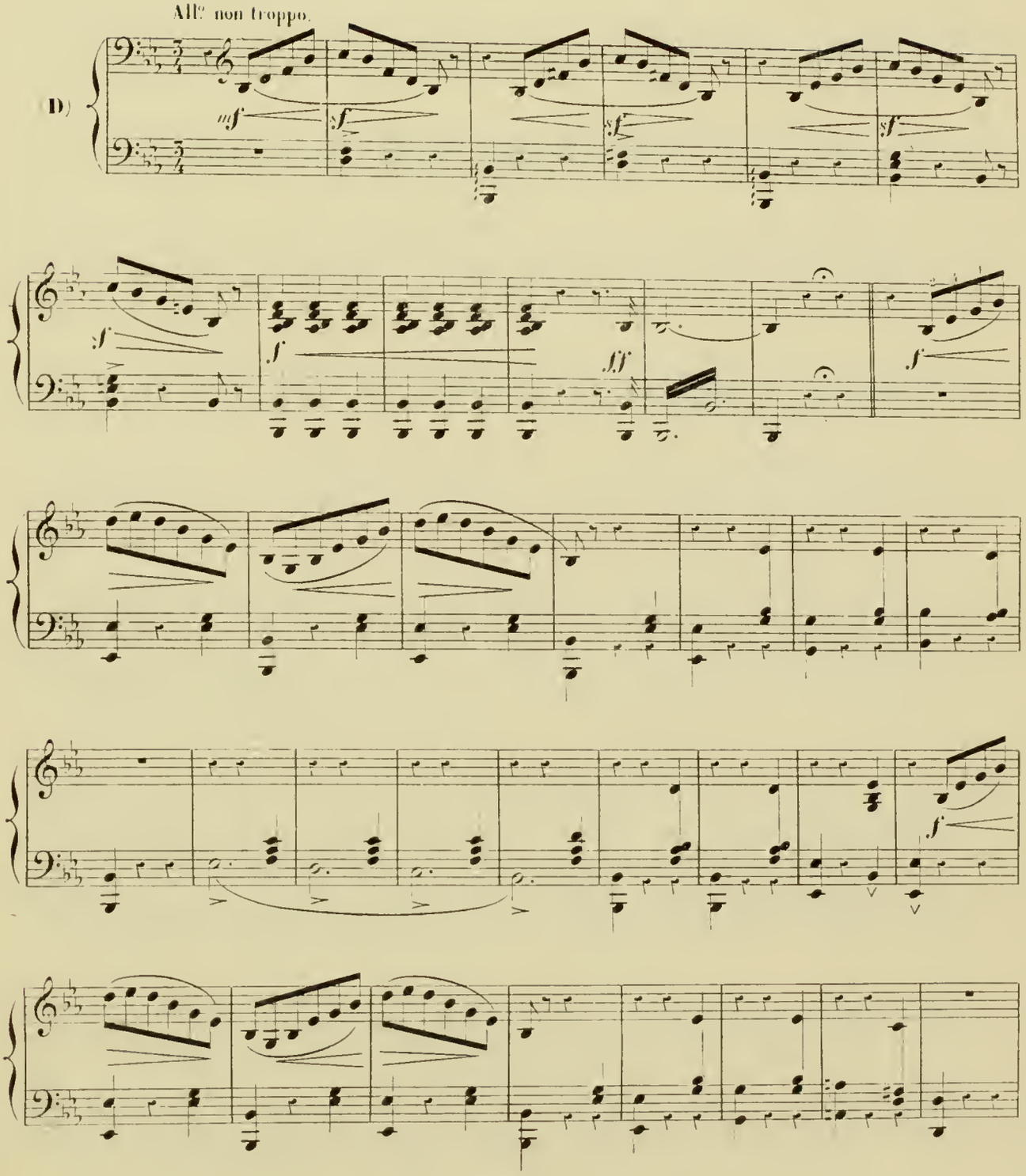
(SYLVIA)

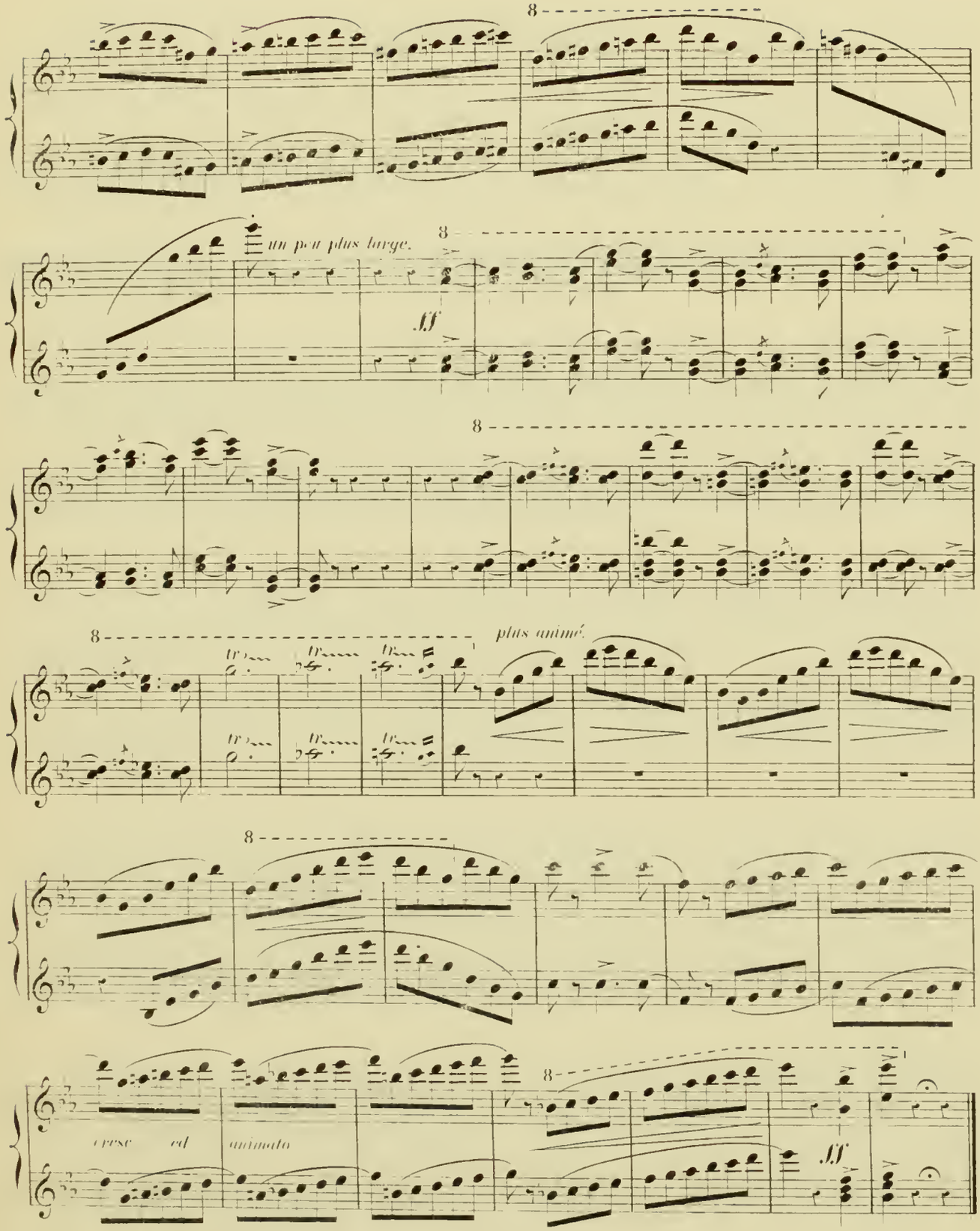


VARIATION-VALSE

(SYLVIA)

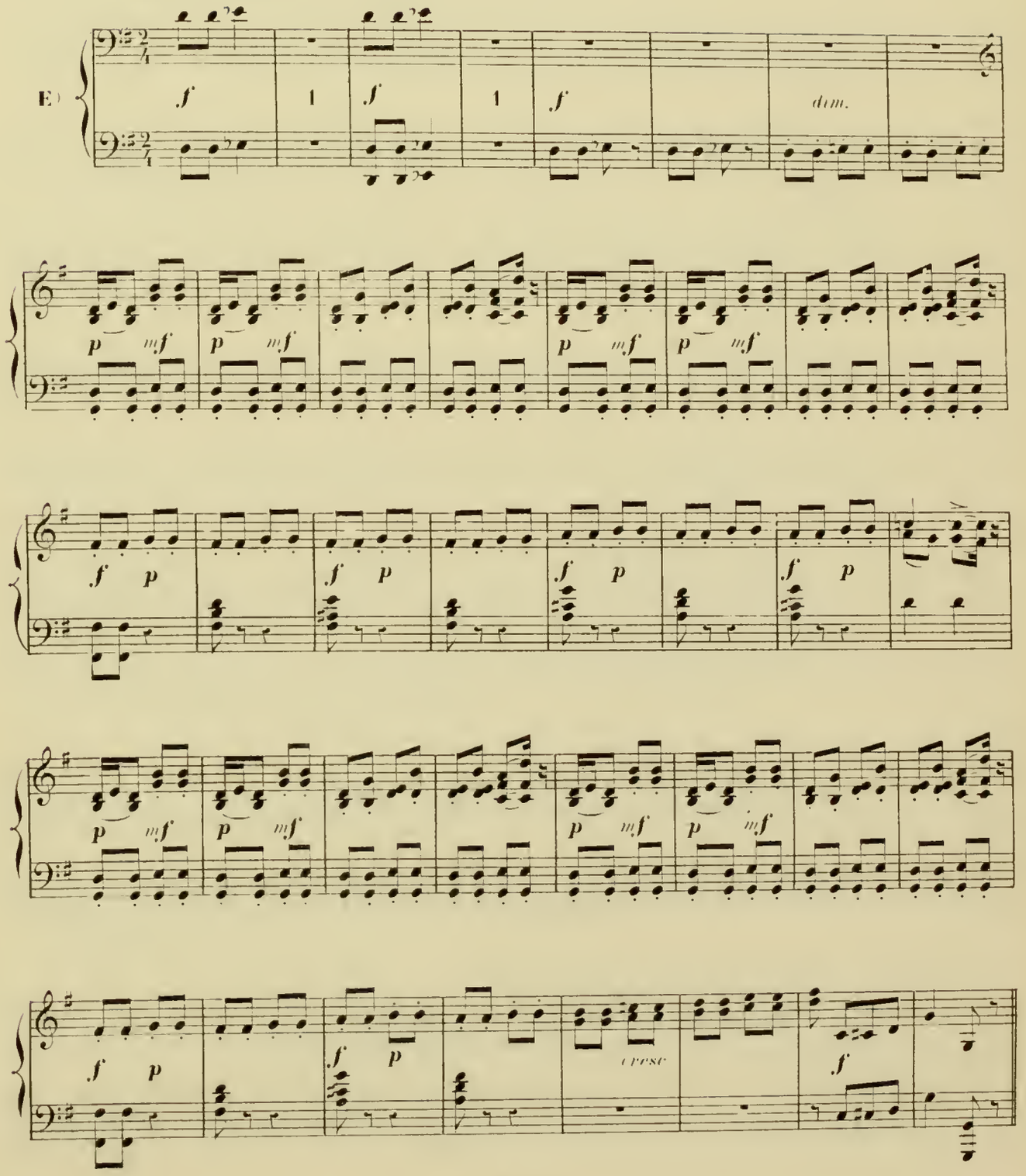
All^o non troppo.



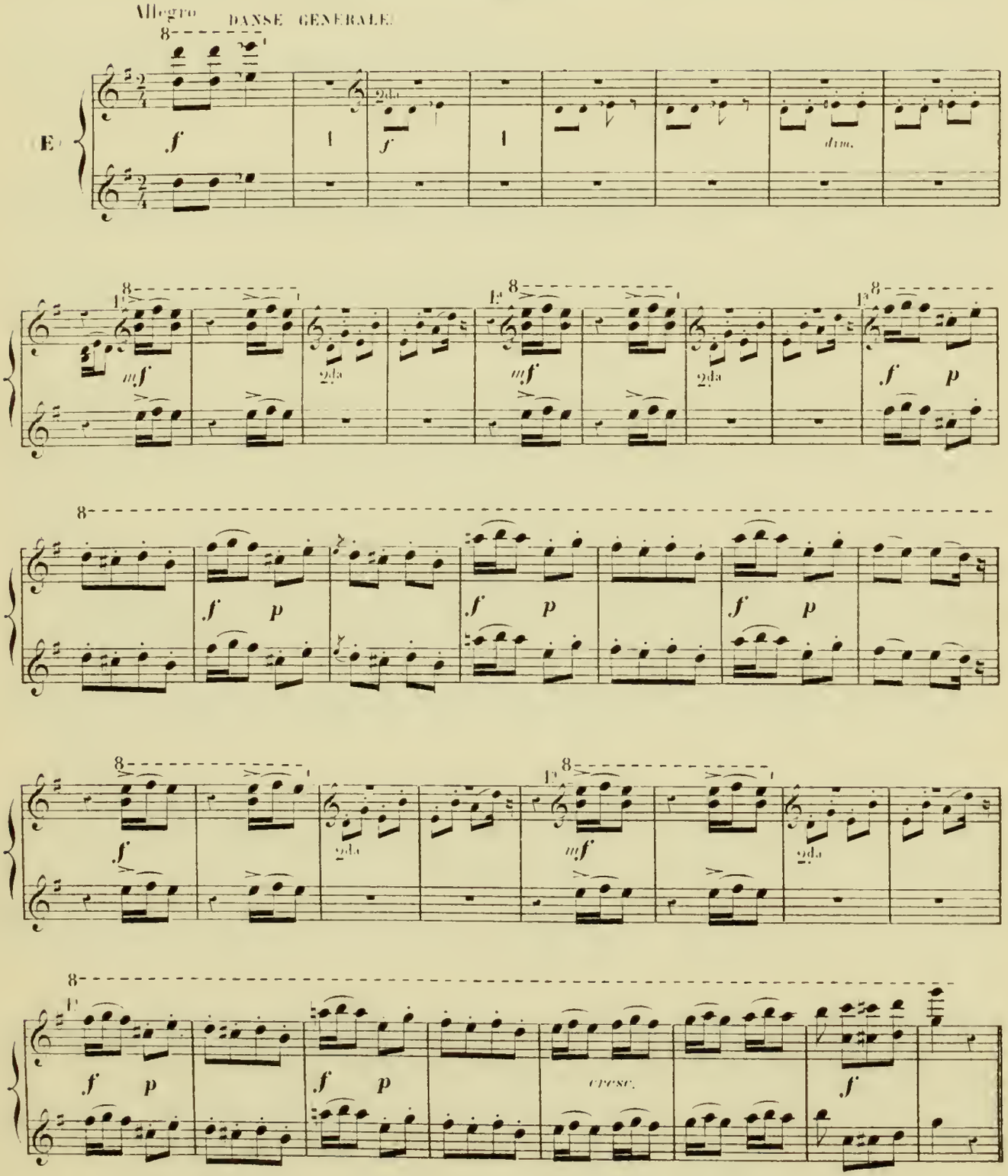

un peu plus large.
ff
plus animé.
cresc ed animato
ff

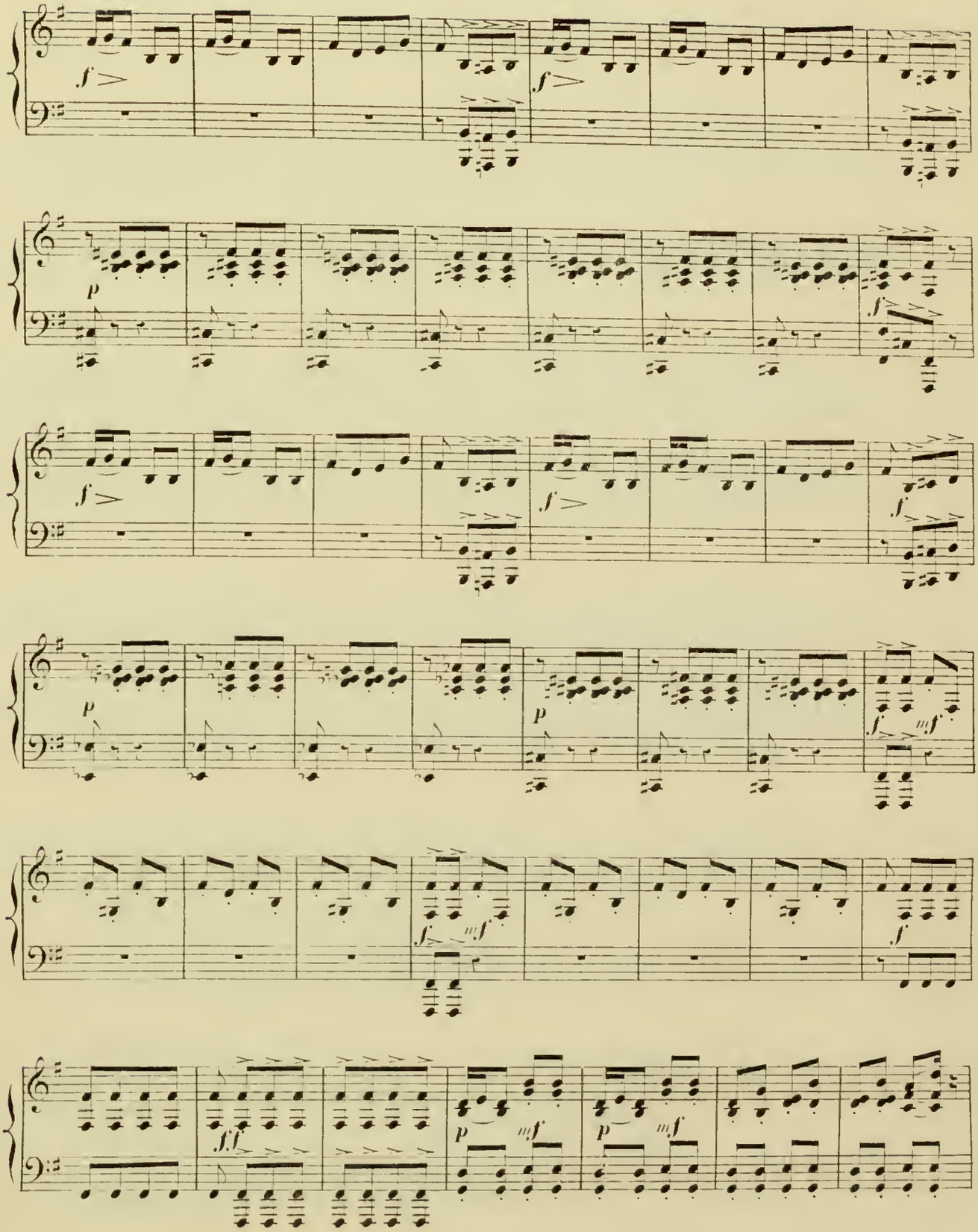
STRETTE-GALOP.

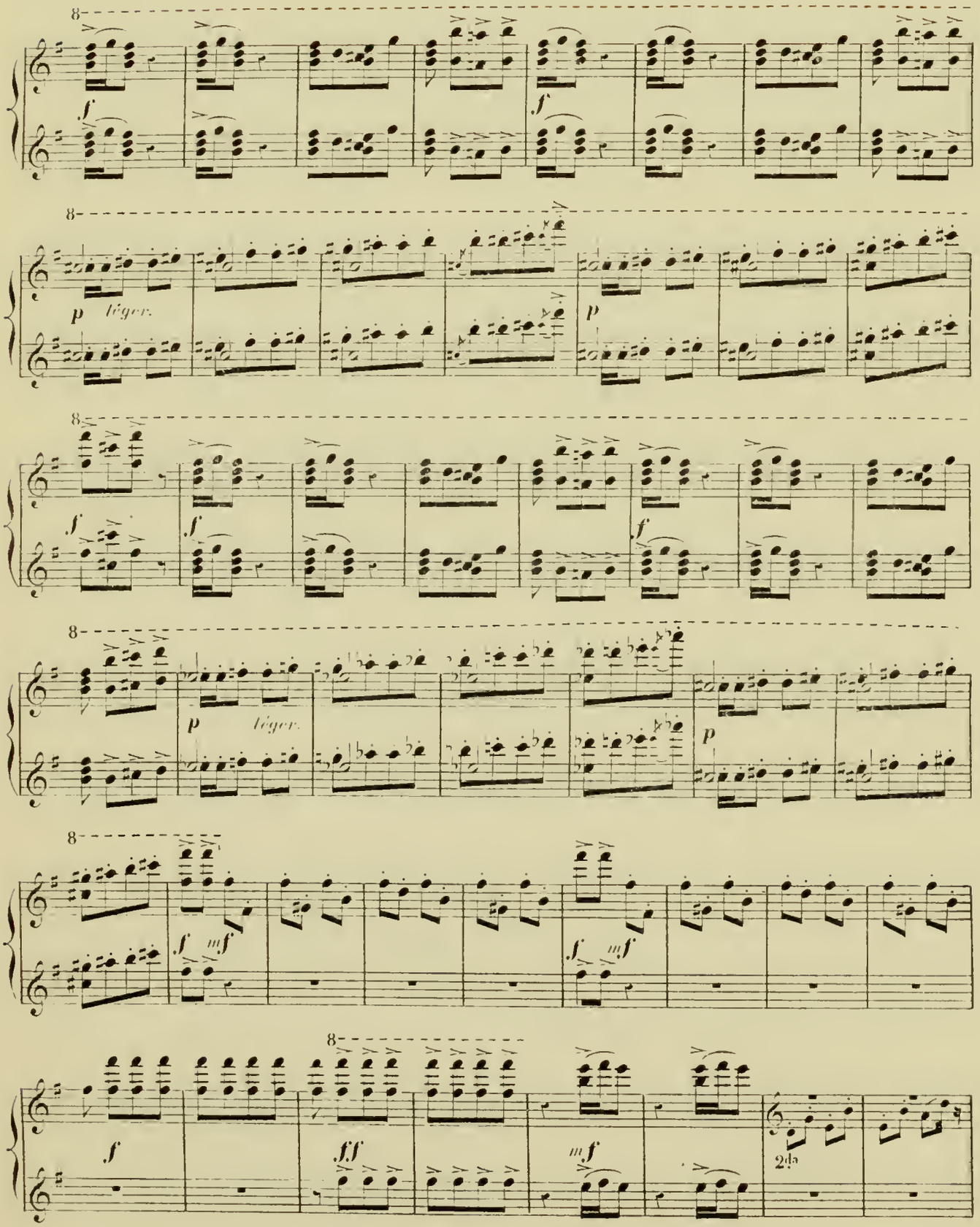
Allegro. DANSE GÉNÉRALE

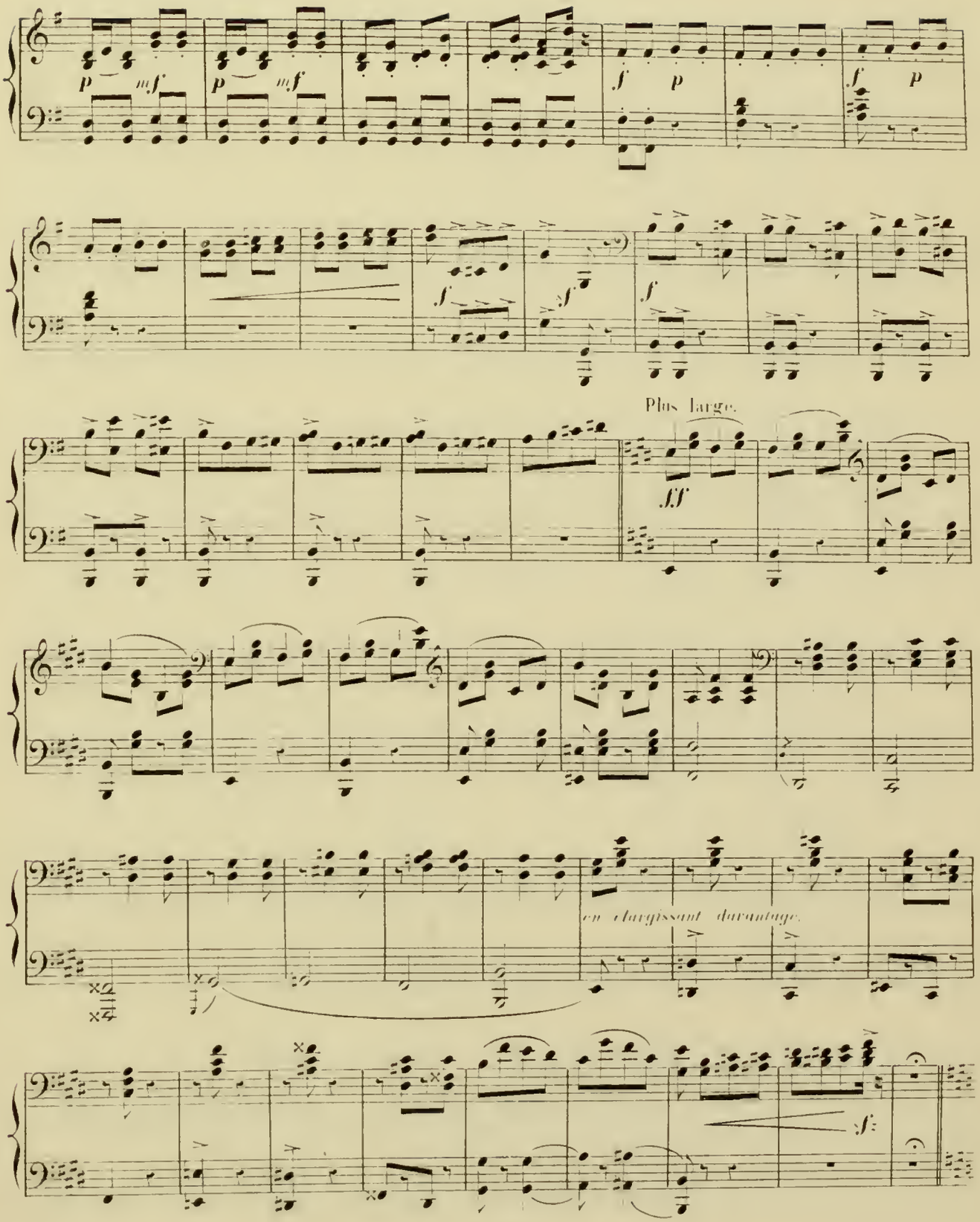


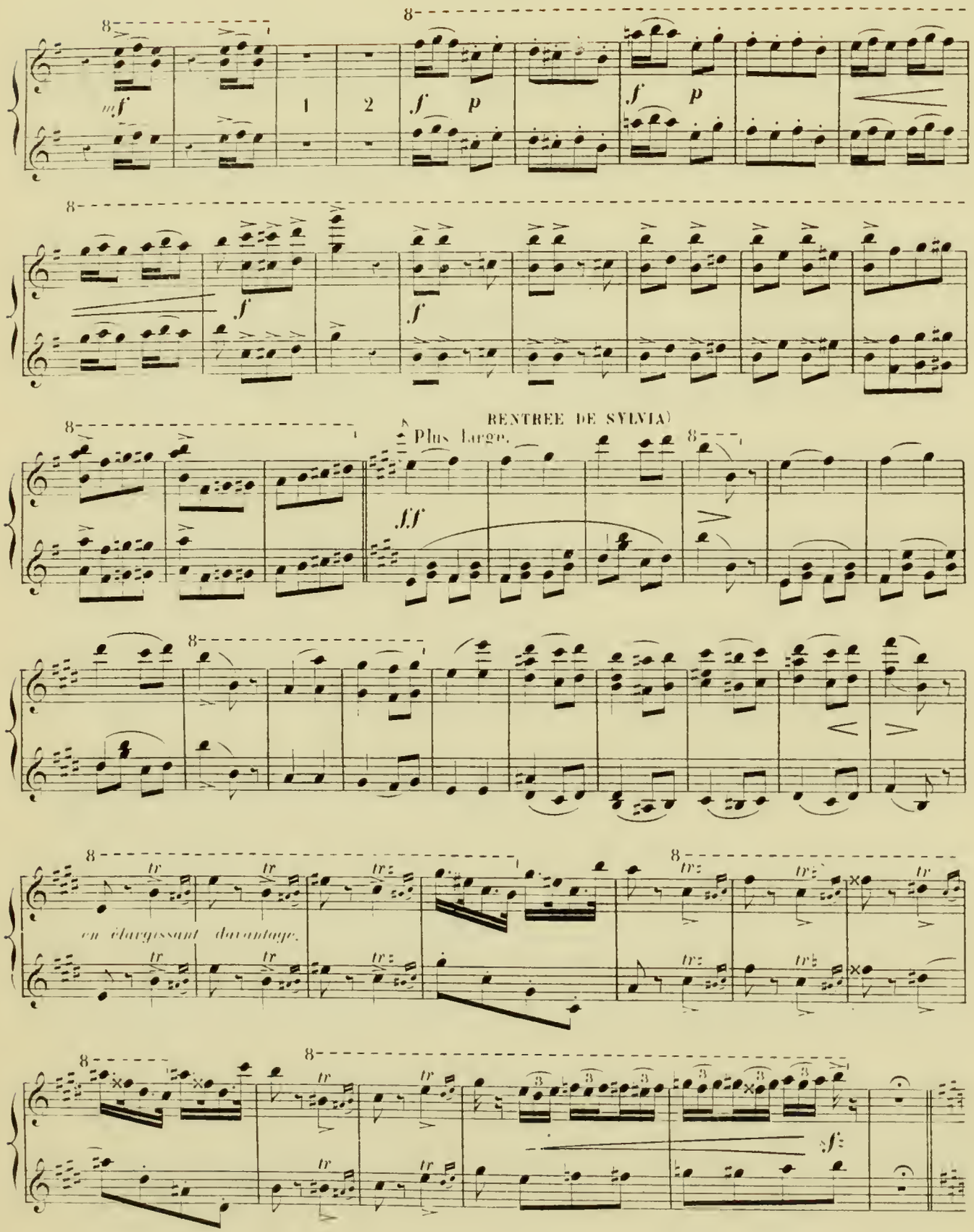
STRETTE-GALOP



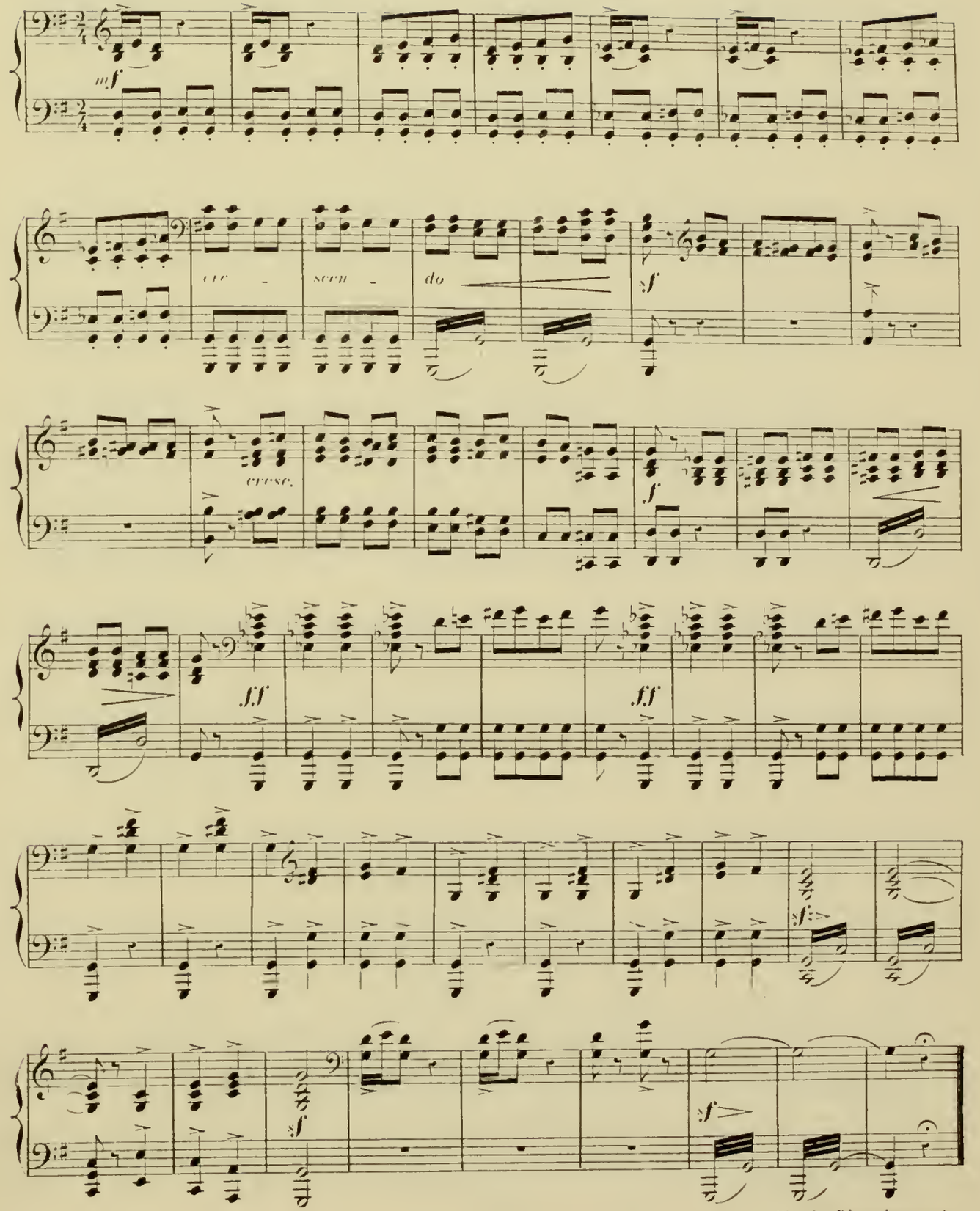

f
p
ff
mf


8
f
8
p léger.
p
8
f
f
f
8
p léger.
p
8
f mf
f mf
8
f
ff
mf
2da

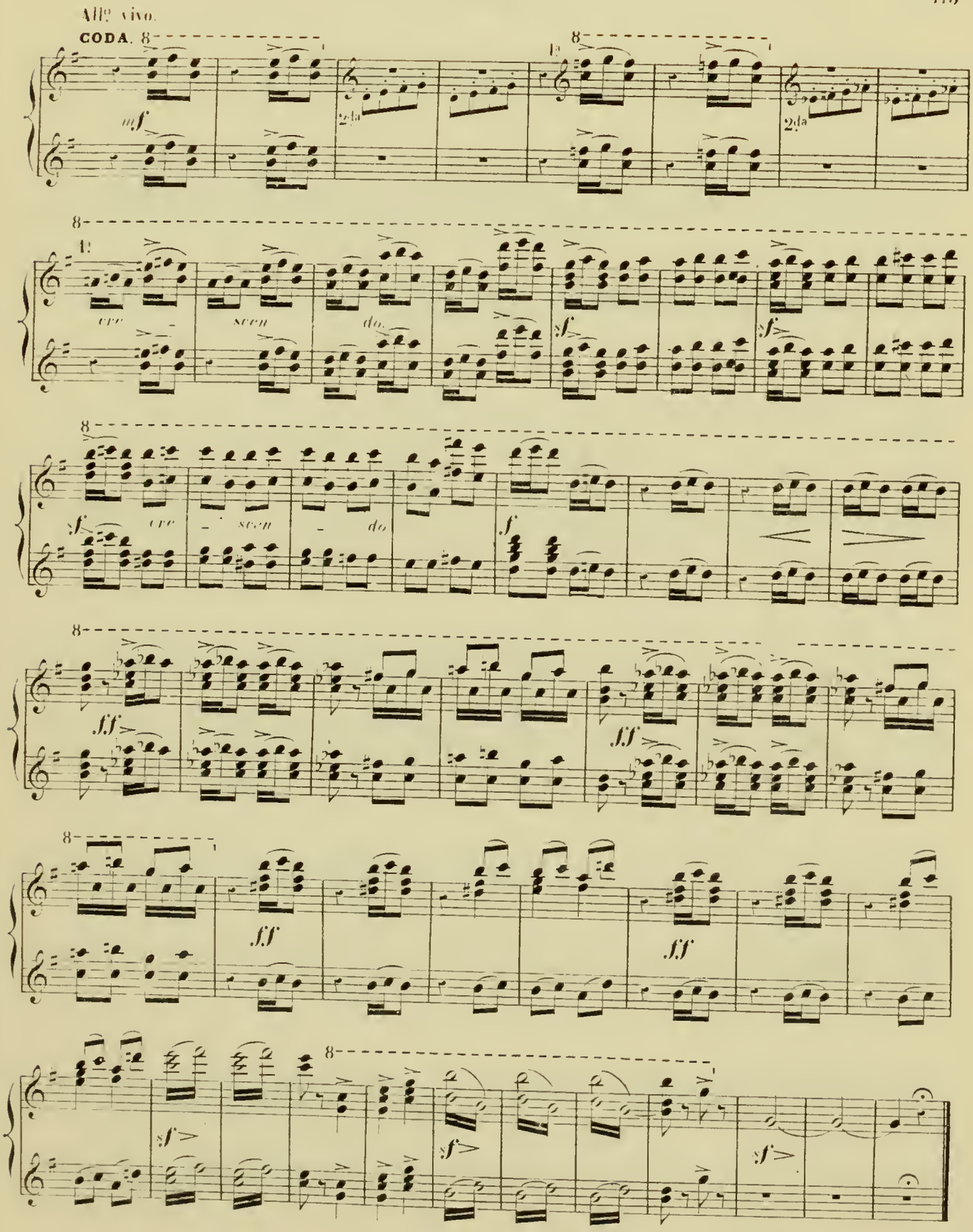

Plus large.
en élargissant davantage.


mf
1
2
f
p
f
p
f
f
(RENTREE DE SYLVIA)
Plus large.
ff
en élargissant davantage.
sf

CODA. All.o vivo.



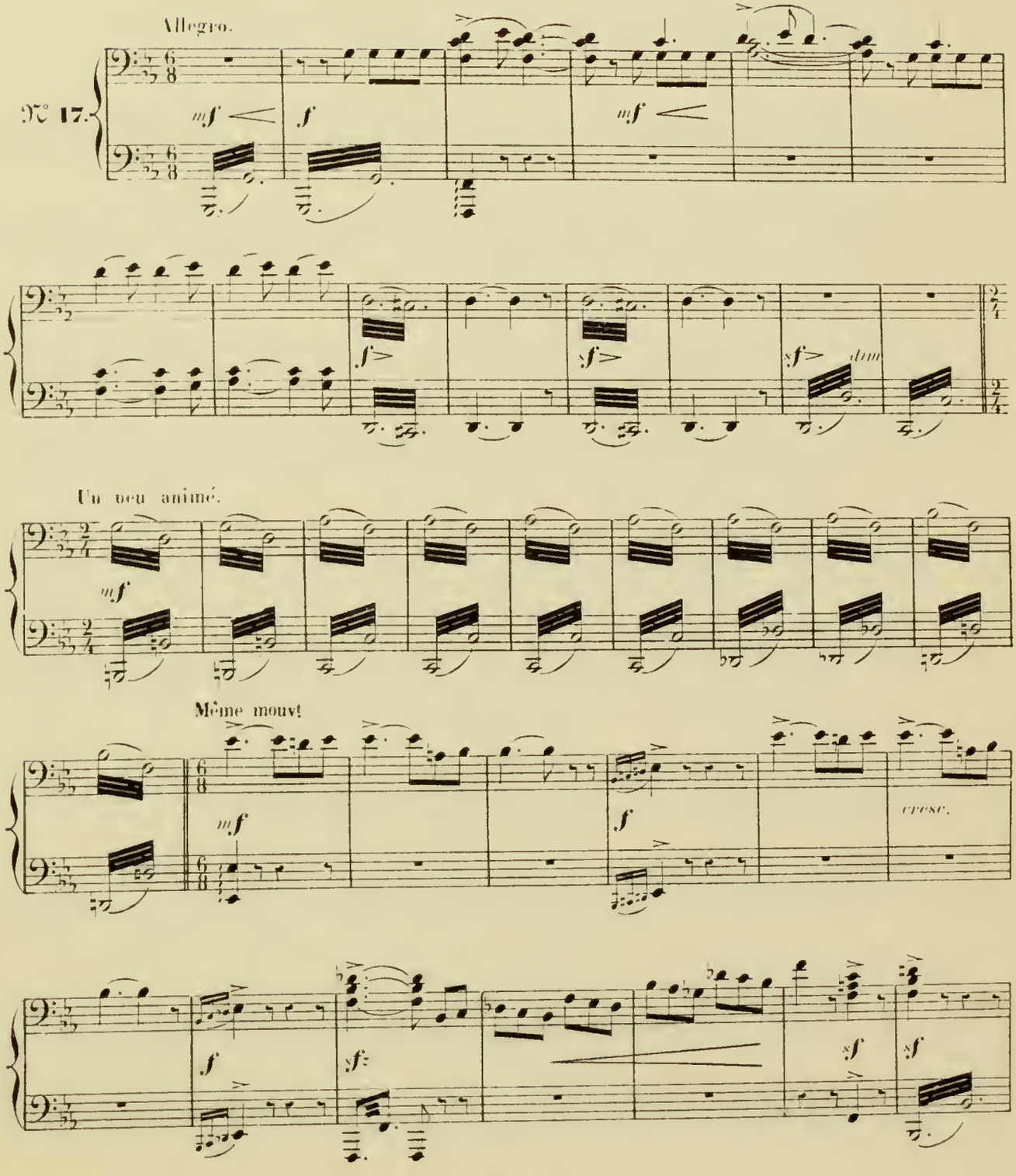
Fin du Divertissement.



Fin du Divertissement.

LE TEMPLE DE DIANE

FINAL.



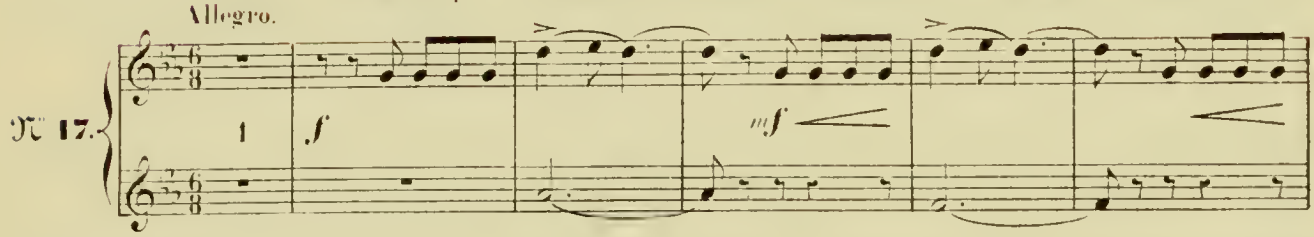
LE TEMPLE DE DIANE

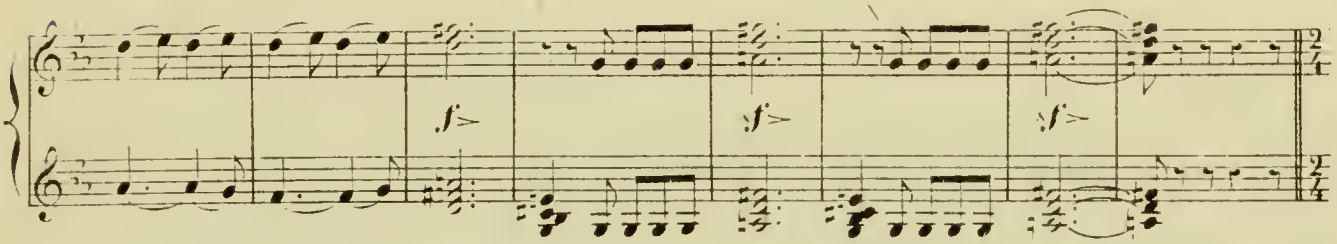
FINAL

Orion paraît, et, reconnaissant Aminta avec Sylvia, brandit sa hache avec fureur.

Allegro.

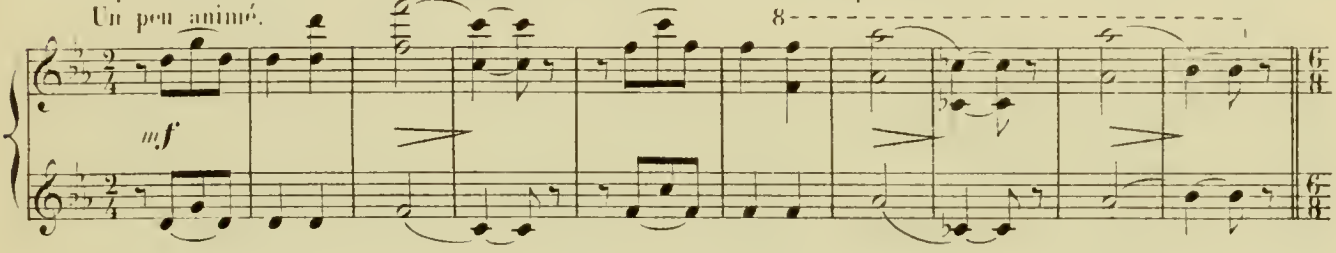
N° 17.





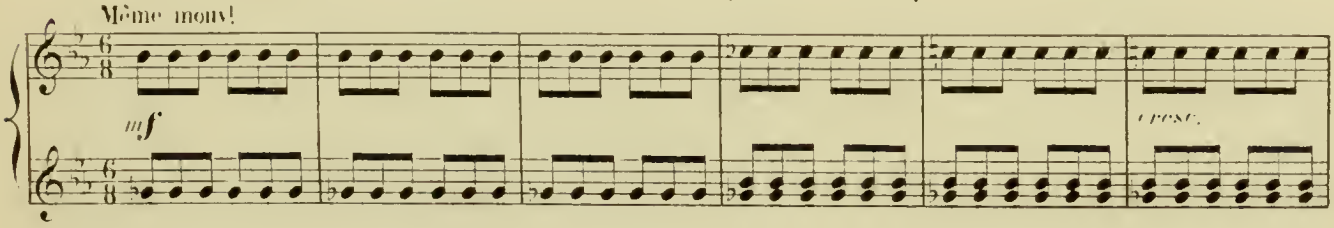
Sylvia enlace Aminta de ses bras et veut l'entraîner vers le temple de Diane.

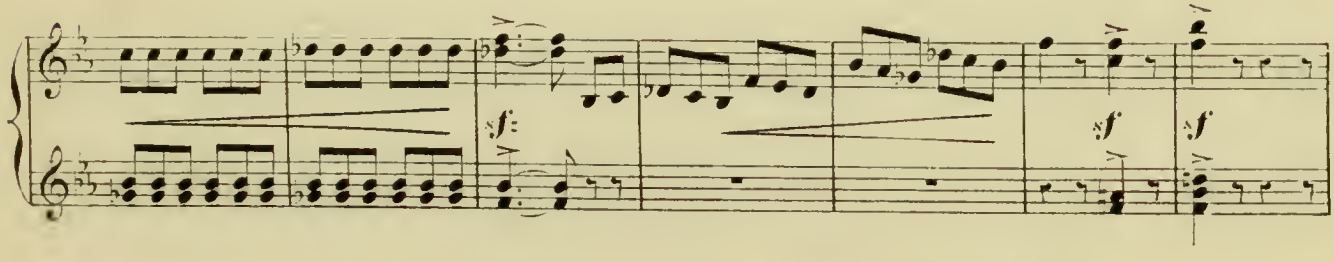
Un peu animé.

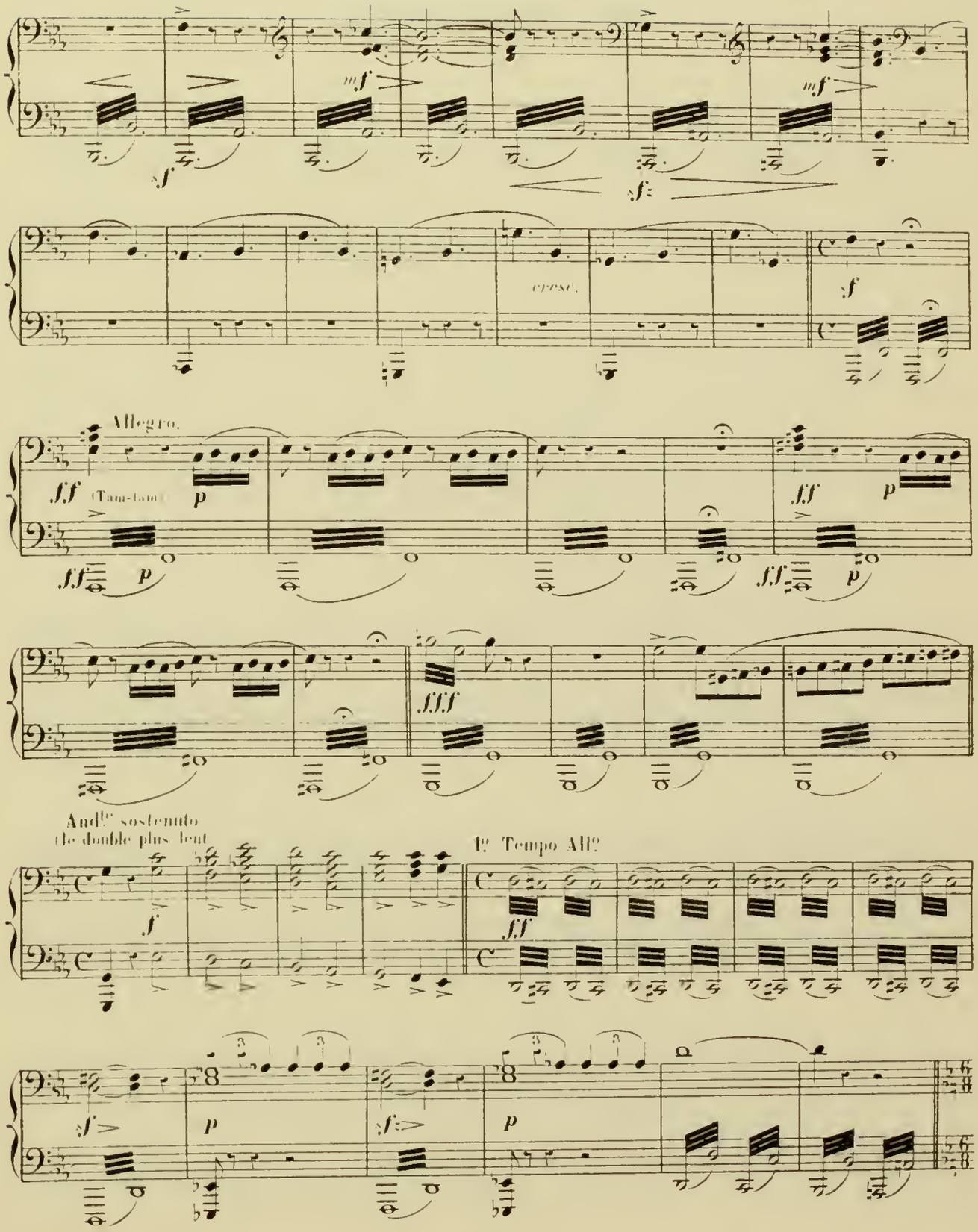


Mais le berger se dégage de son étreinte, saisit un thyrse et semble prêt à lutter avec Orion

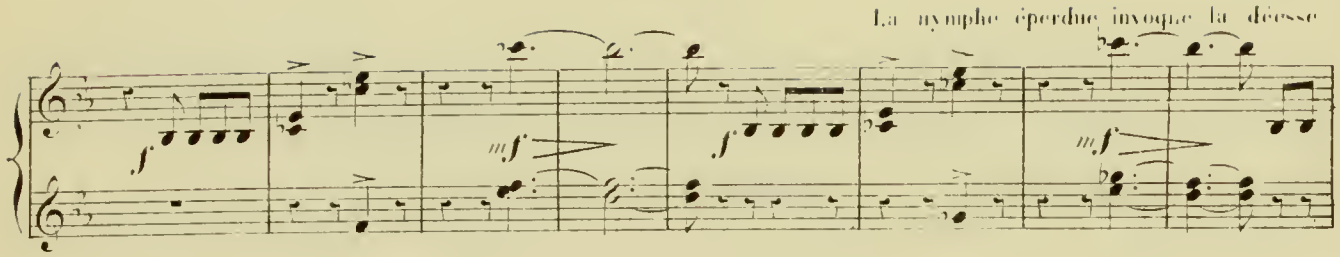
Même mouv!



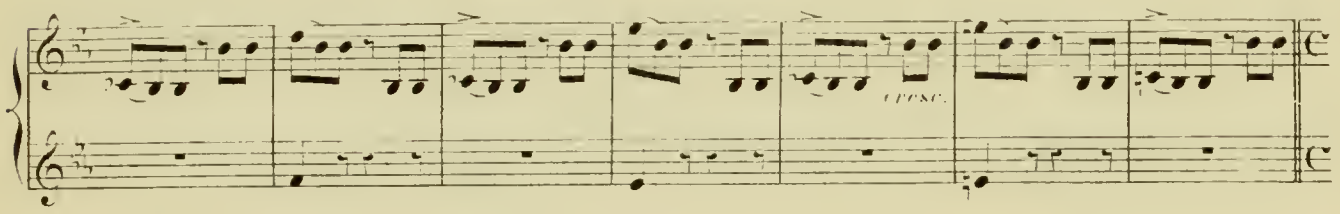



cresc.
Allegro.
(Tam-tam)
And^te sostenuto
(le double plus lent)
1º Tempo All^o

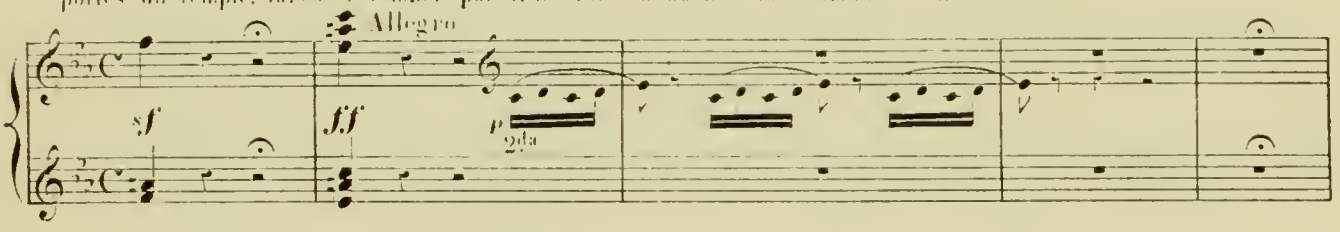
La nymphe éperdue invoque la déesse



et se précipite vers le temple dont les portes se referment derrière elle.

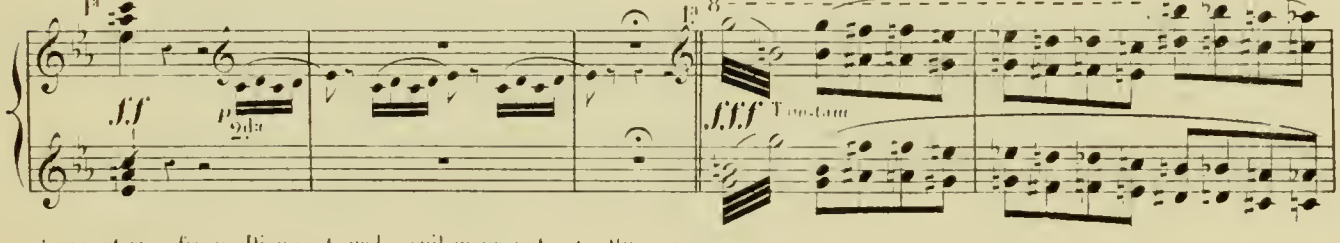


Orion, furieux de voir Sylvia lui échapper, s'élance à sa poursuite, et s'arrêtant devant les portes du temple, laisse retomber par trois fois sa hache sur l'airain retentissant.



Le ciel s'obscurcit. Le tonnerre gronde.

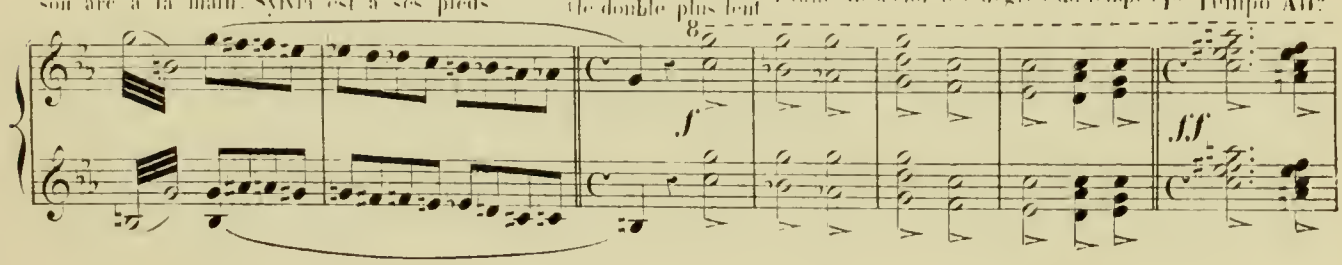
Au troisième coup frappé par Orion, les portes du temple



s'ouvrent avec fracas Diane est sur le seuil, menaçante, son arc à la main. Sylvia est à ses pieds

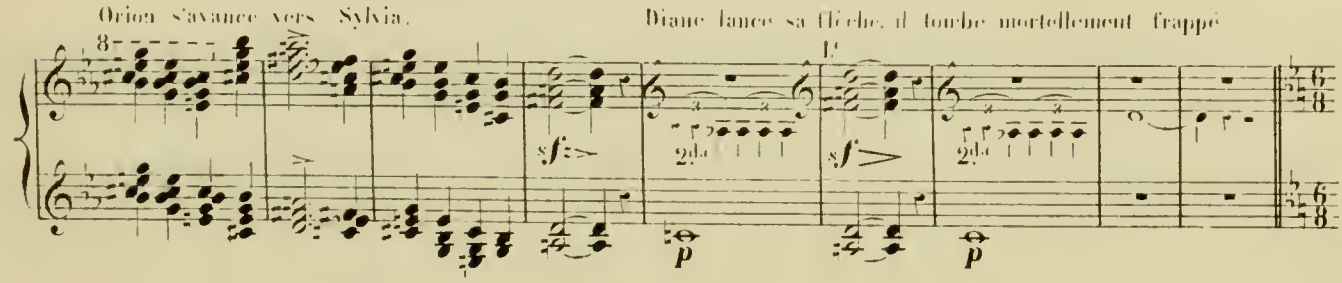
Andte sostenuto. (le double plus lent

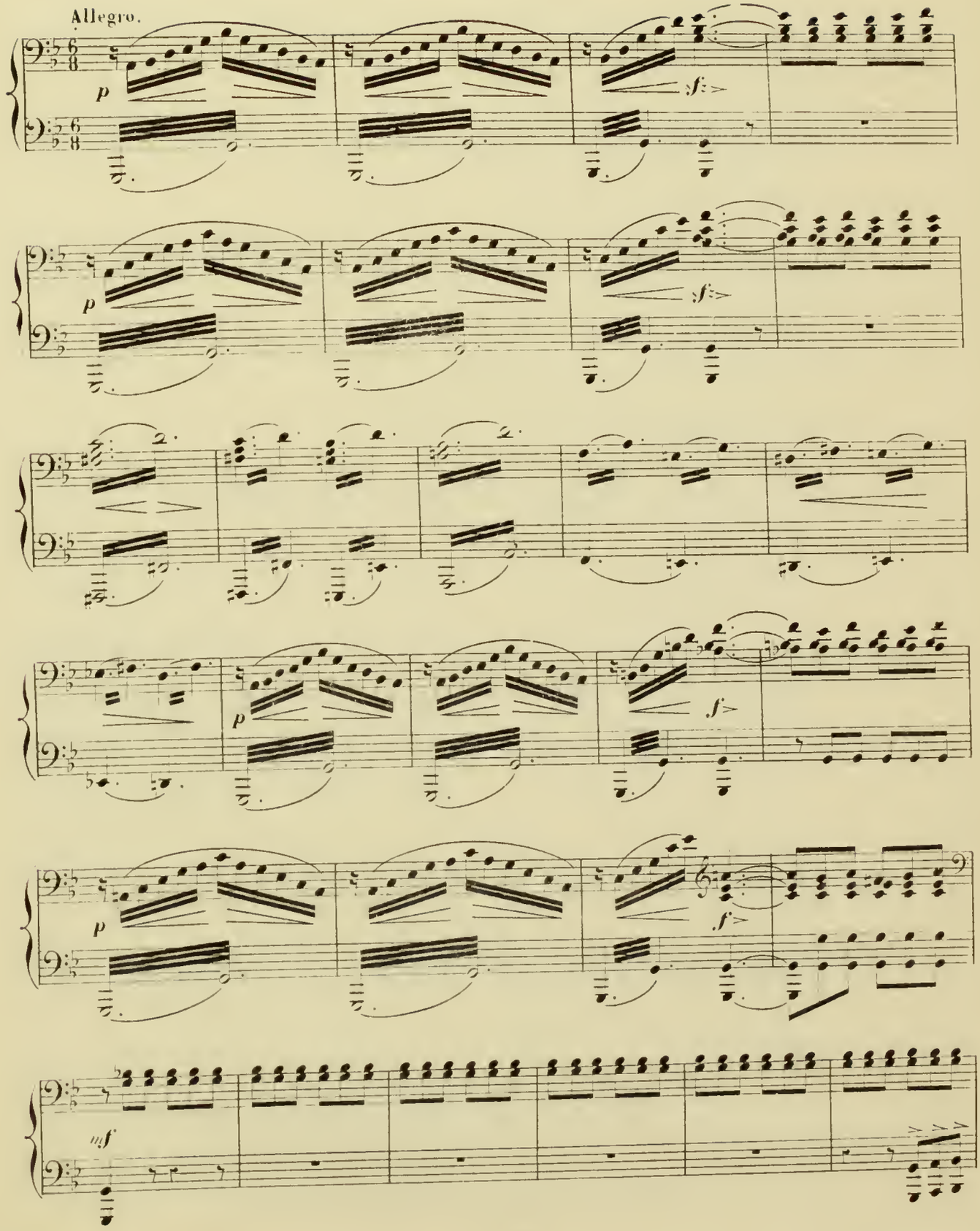
Diane descend les degres du temple. 1o Tempo Allo



Orion s'avance vers Sylvia.

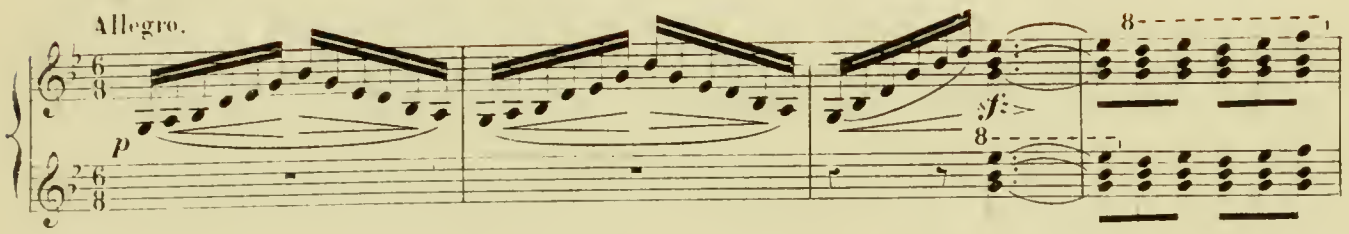
Diane lance sa flèche, il tombe mortellement frappé



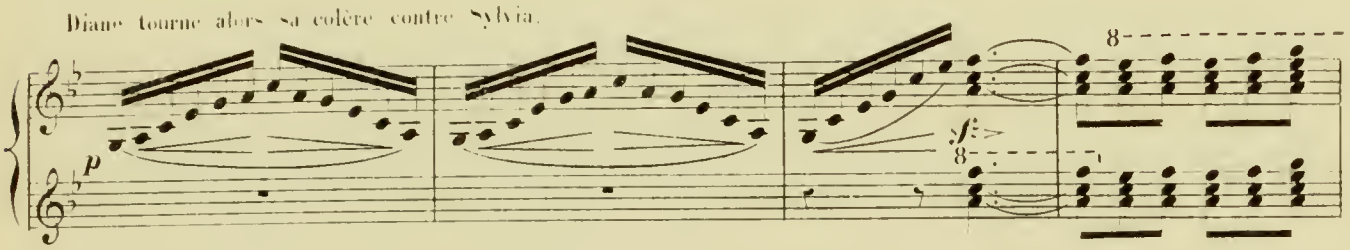

Allegro.
p
sf
p
sf
p
sf
p
sf
mf

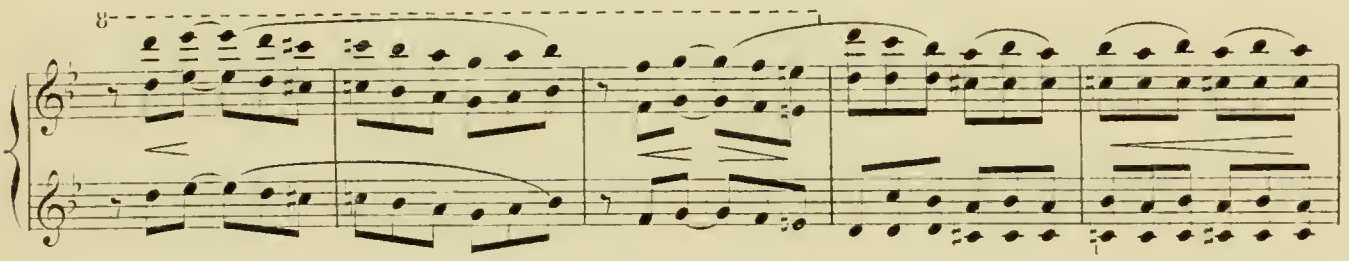
L'orage redouble.

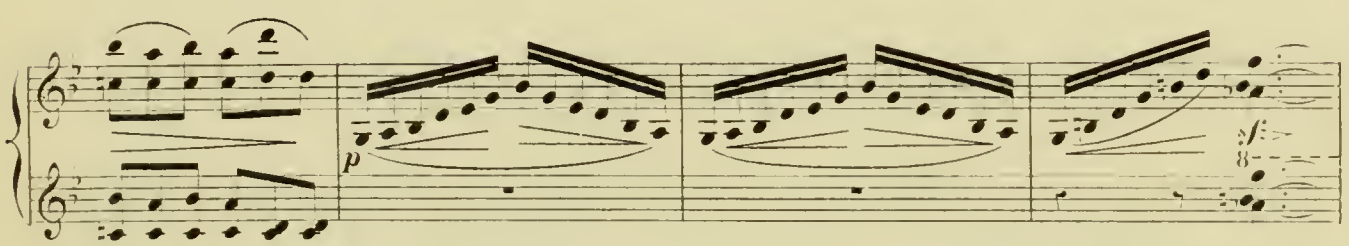
Allegro.

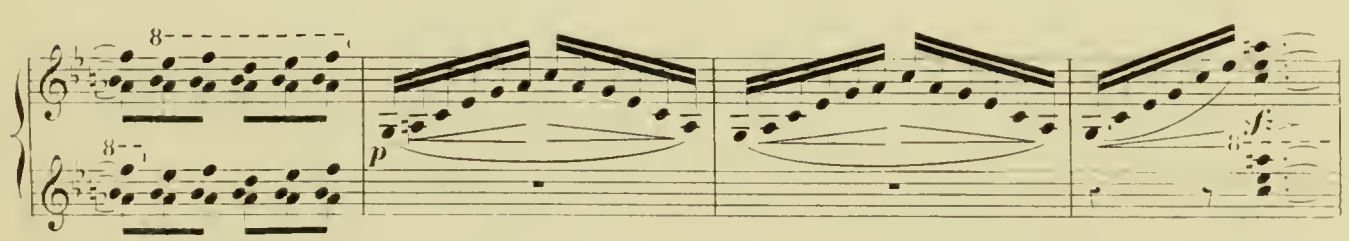


Diane tourne alors sa colère contre Sylvia.

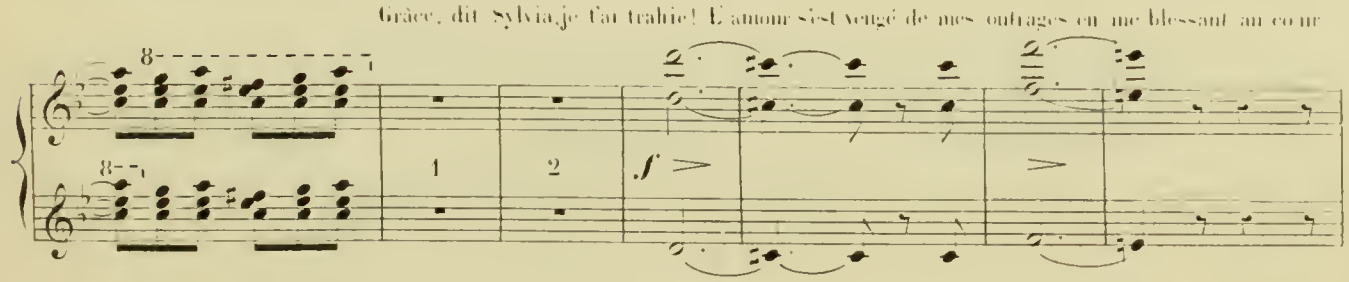


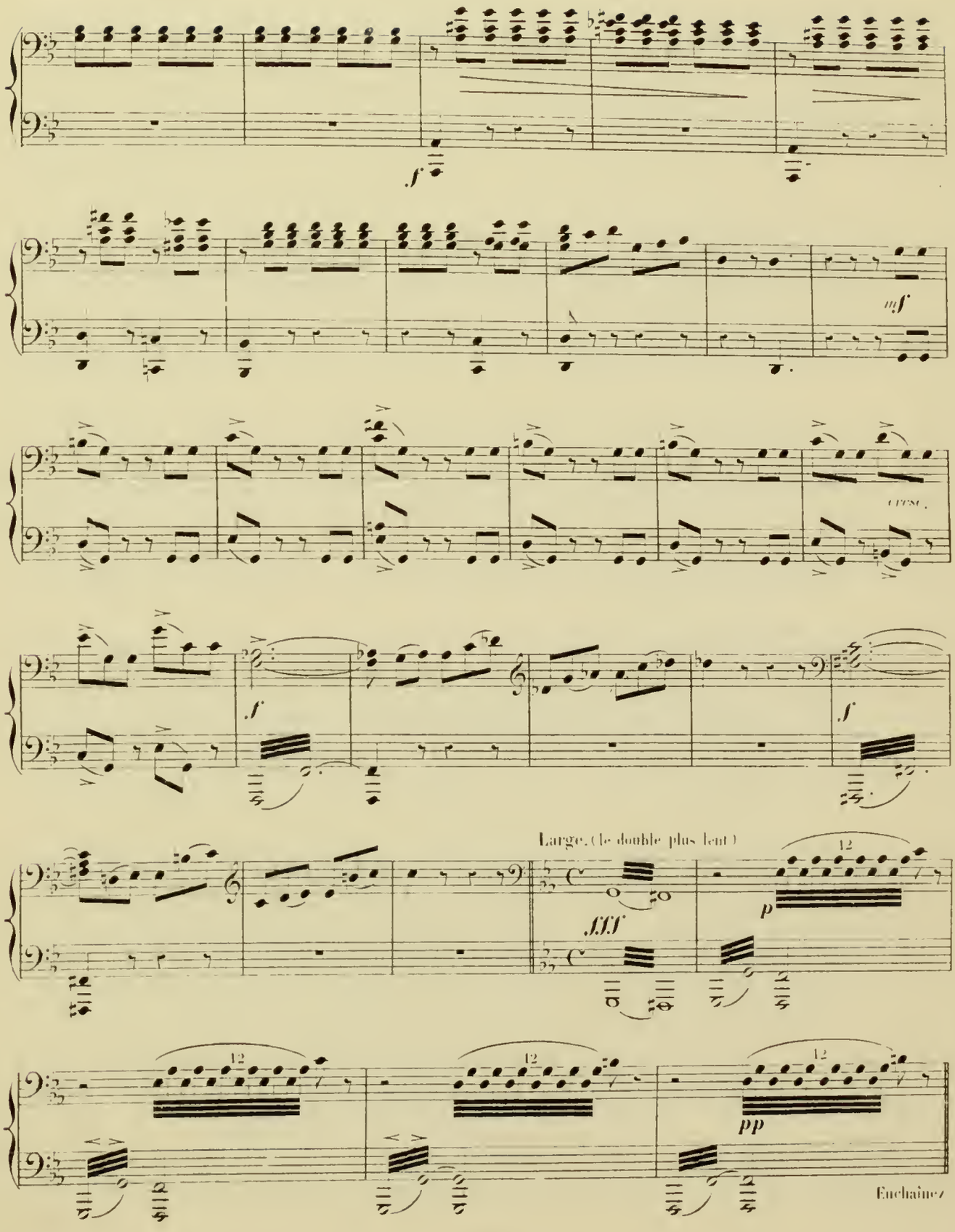


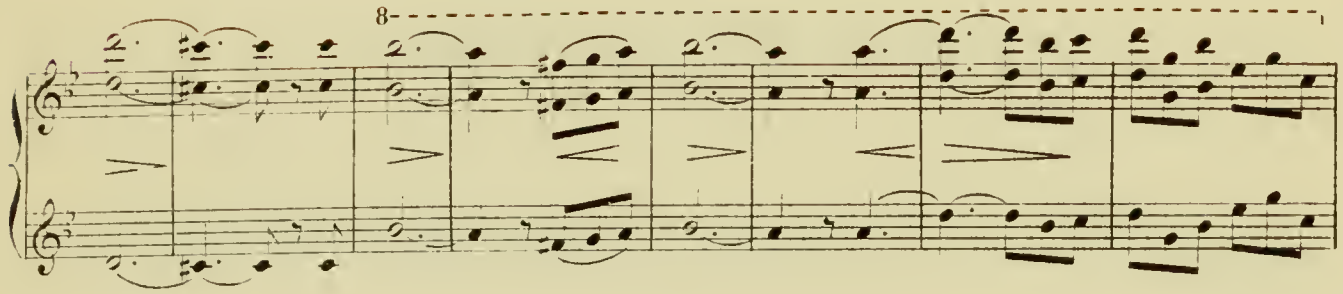




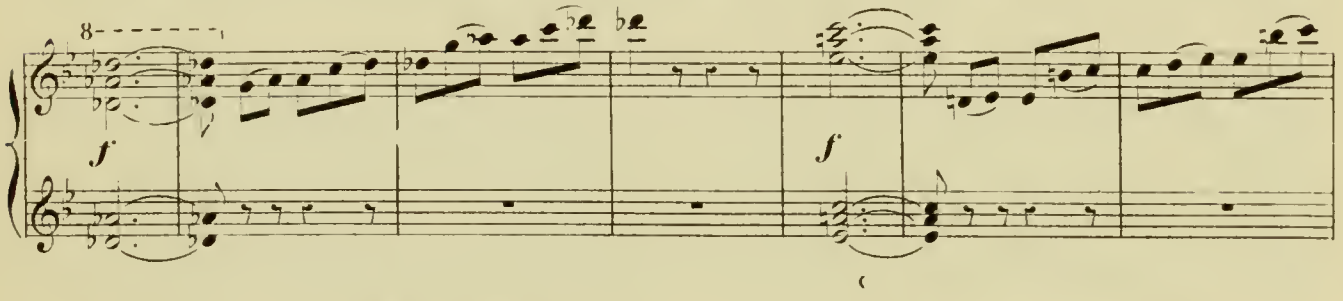
Grâce, dit Sylvia, je t'ai trahie! L'amour s'est vengé de mes outrages en me blessant au cœur



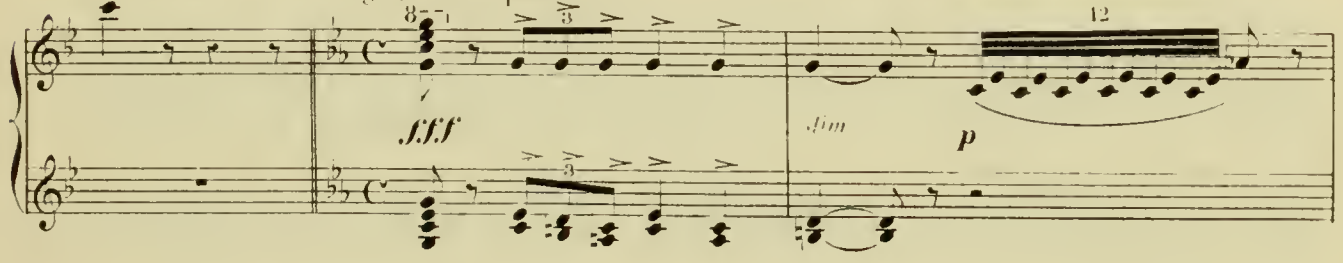

f
mf
cresc.
f
f
Large. (le double plus lent)
fff
p
12
12
12
12
pp
Enchaînez



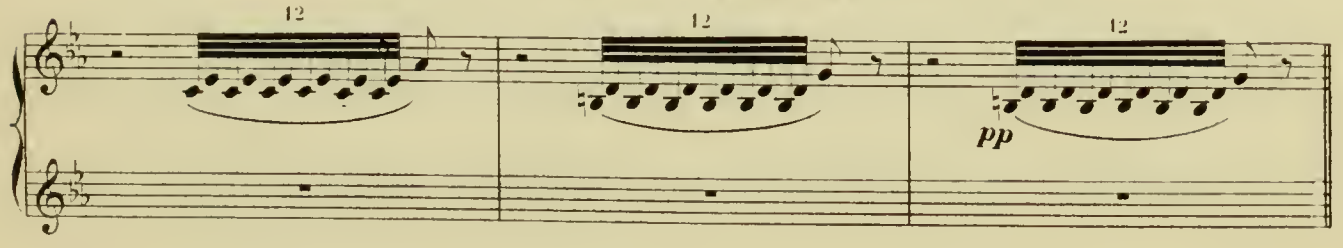
Aminta s'avance, et se prosternant devant Diane: je suis le seul coupable, dit-il, ne frappe que moi. Grâce! disent



les nymphes. Non! dit la déesse inexorable. Un violent coup de tonnerre se fait entendre;



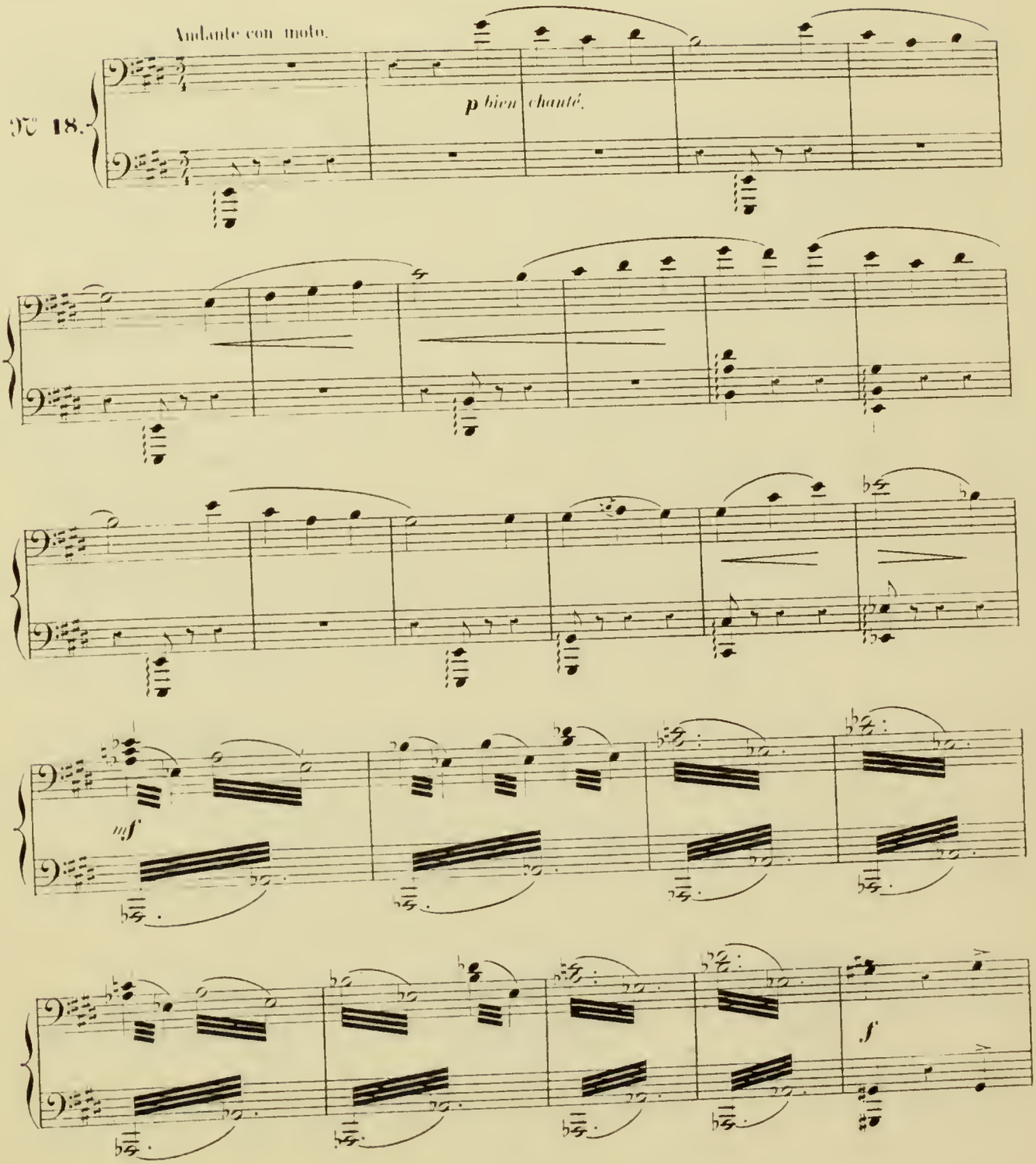
tout le monde baisse la tête et demeure immobile. l'Amour seul est resté debout devant Diane.



Enchaînez.

APPARITION D'ENDYMION.

APOTHEOSE



APPARITION D'ENDYMION.

APOTHÉOSE.

Ne sois pas si sévère, dit l'Amour; regarde!

Andante con moto.

N° 18.

pp

Les nuages s'entrouvent et laissent voir, dans une apparition lumineuse,

Endymion endormi et Diane elle-même...

Qui donc es-tu, semble-t-elle dire, toi

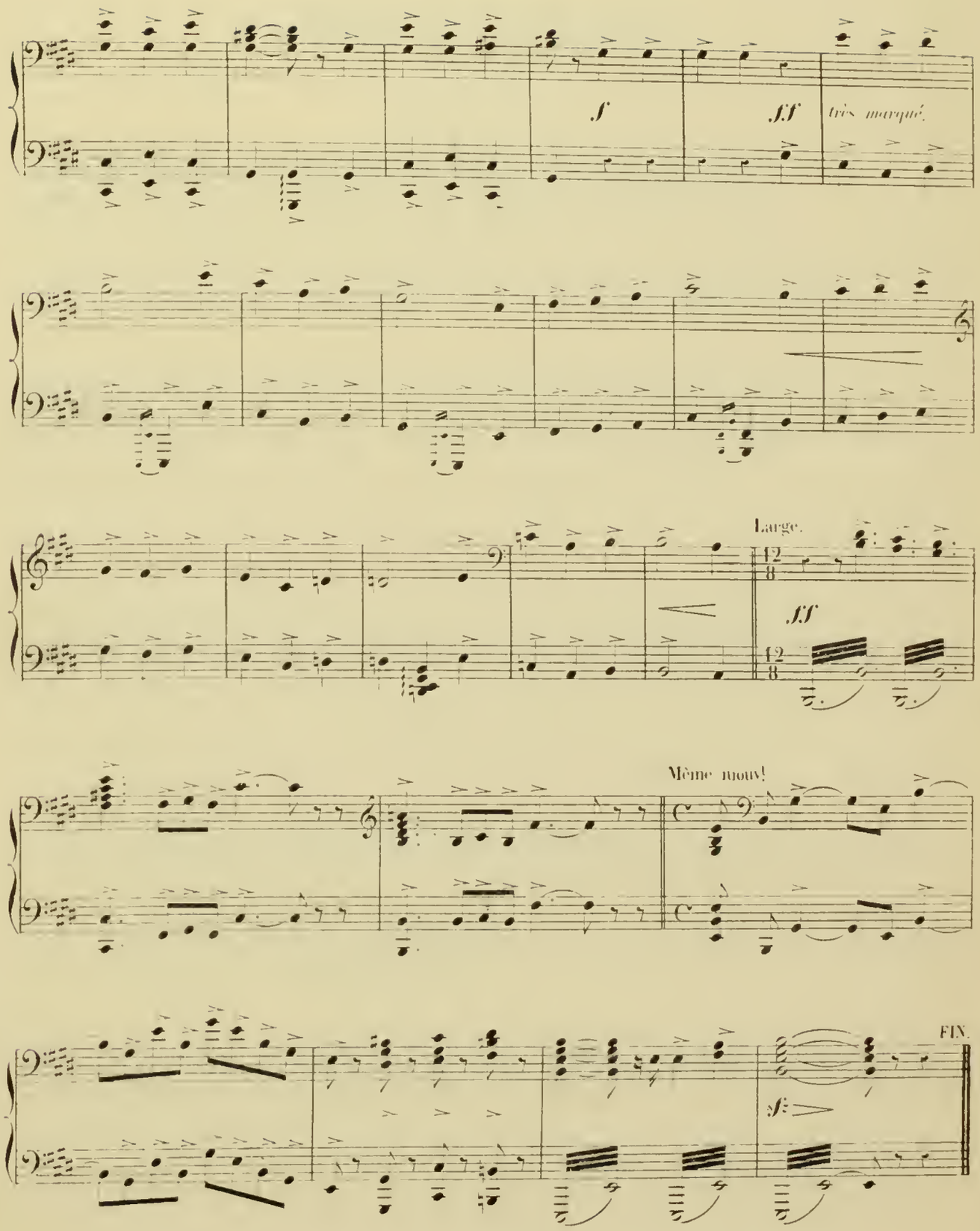
soutenu

bien chanté.

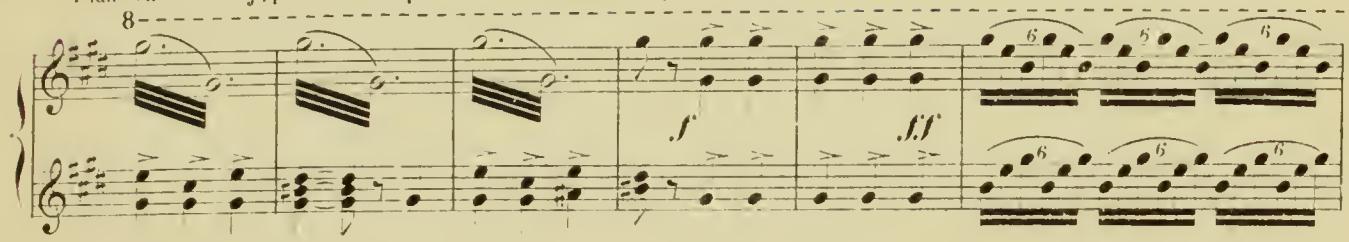
qui connais les secrets des Dieux? L'Amour laisse tomber ses habits de pirate et reparaît sous son costume de Dieu. Silence! ajoute-

8

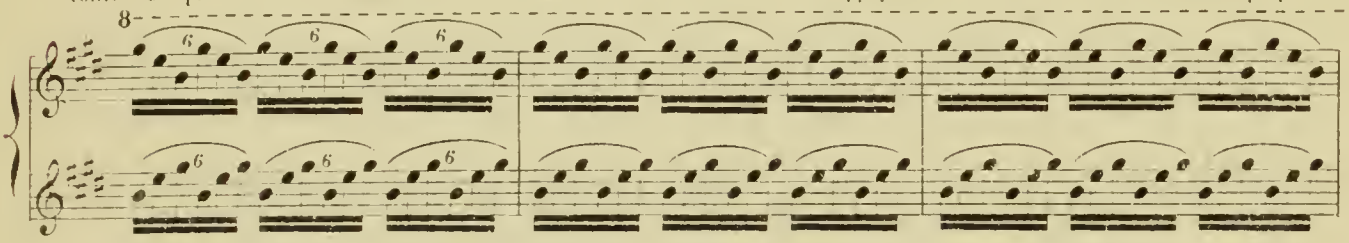
f


f
ff
très marqué.
Large.
ff
Même mouv!
FIN.
sf

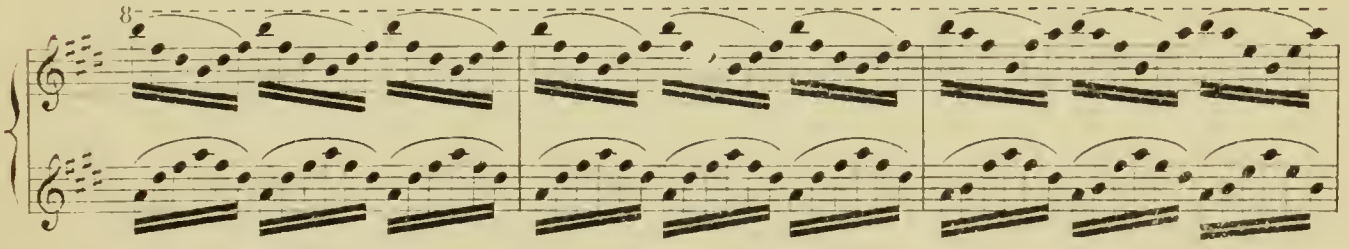
Diane en souriant,je pardonne. Le pardon de la deesse dissipe les nuages. Le palais de Diane apparait dans

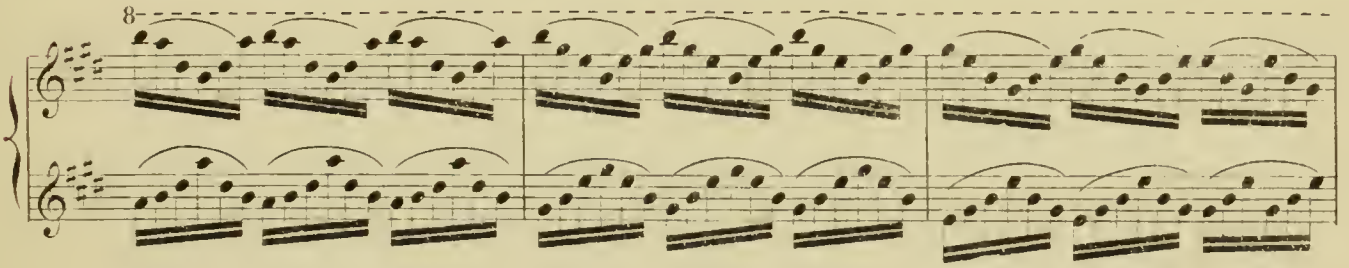


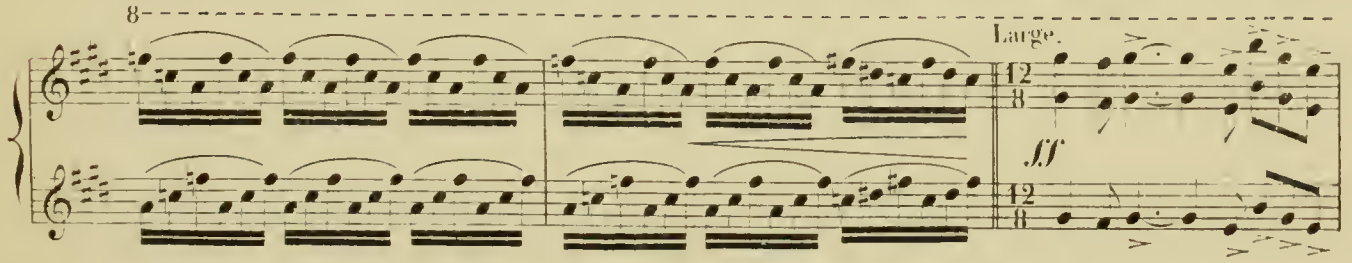
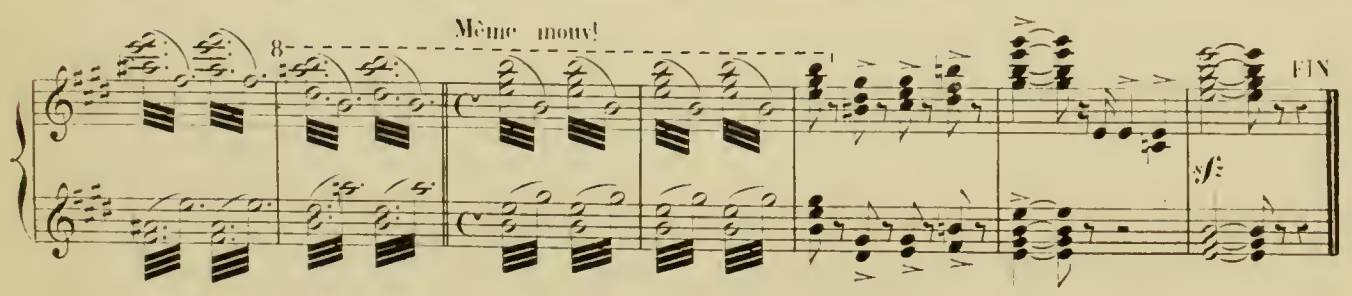
toute sa splendeur. La déesse remonte vers le fond de la scène et, appuyée sur l'Amour, entourée de ses nymphes,



elle sourit aux deux amants qui s'inclinent devant les dieux protecteurs







Même mouv!